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STAR WARS

ISSUE 86

INSIDER

YODA'S RIGHT ARM

AN EXCLUSIVE LOOK
 AT CREATING THE
 JEDI MASTER

THE CLANS OF BOBA FETT

AN IN-DEPTH STUDY OF MANDALORIAN
 CULTURE AND LANGUAGE

A NEW ORDER

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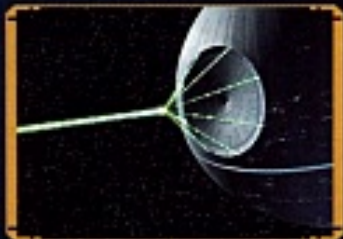
THE CREATURES

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STAR WARS EMPIRE AT WAR



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By deepening our connections with pivotal characters and supplanting shock with suspense, the prequel trilogy will forever change the way we see, and feel about, the original trilogy. And you thought watching Luke and Leia kiss couldn't get any creepier....

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From his subtle emotional nuances to his life and death battle against Darth Sidious, Yoda was *Revenge of the Sith's* shining digital star. Insider talks with ILM lead animator Jamy Wheless, who was given the dream task of bringing the Master to life.

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Edited by Mary Franklin

A room full of Slave Leias?! Sigh.... Someone up there loves us.

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Transitions

Star Wars fandom is in a state of transition, but that's not necessarily a bad thing. For the first time in almost three decades, we are in the unprecedented position of having had the entire movie saga revealed to us. We are now able to analyze every detail of each chapter onscreen and behind the scenes with our prized Star Wars DVDs. Bookstore shelves are packed with quality titles loaded with intricate details about the creation of each movie. Starwars.com and fan sites are bursting with information and candid commentary. We all share the elation of experiencing the "complete" Star Wars saga, and are now able to revisit every aspect of Star Wars history from this omniscient point of view.

We are undergoing our own transition here at *Star Wars Insider* as we bid a fond farewell to Editor-in-Chief Brett Rector and Associate Art Director Gregory Harsh, who are moving on to join another branch of the Star Wars galaxy at LucasArts. Although they will no longer be reporting on the new LucasArts games, we look forward to delivering detailed information about the fruits of their labors as they create the games themselves. Assuming the controls next issue is new *Insider* Editor Frank Parisi, who is a longtime employee of IDG Entertainment and a devout Star Wars enthusiast. Frank—along with our regular *Insider* team of stellar columnists, writers, and artists—will continue to bring you features and articles about everything we love about Star Wars.

The uninformed may think the story is now over. As a *Star Wars Insider* reader, however, you know that is the farthest thing from the truth. We are on the cusp of a brand-new adventure, with an animated TV series and a live-action TV series already in the works. LucasArts will release several new video games for next-generation game systems, set in the Star Wars universe and featuring favorite known characters as well as favorites-to-be. Del Rey, Scholastic, and Dark Horse Comics continue to craft new adventures within established and expanded universes on a monthly basis. Hasbro, Master Replicas, Sideshow Collectibles, and other quality licensors tempt us with quality collectibles from the entire series worth of characters and vehicles. The saga continues....

To help us transition into the next phase of Star Wars fandom with *Insider*, it's more important than ever for us to hear from you about what you want to read on the pages of this magazine. So, please write!

May the Force be with you all this New Year!

Francis Mao, Editorial Director



STAR WARS INSIDER

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STAR WARS

Why Do the Baddest Guys Get the Coolest Toys?

FORBIDDEN BLADES

Greetings, editors of the magazine from a galaxy far, far away! I am really into radio dramas. Everything in my collection is quite recent; I do not have any old-time radio classics, but I do have the first trilogy radio dramas. They were very well done and added a whole other dimension to our favorite movie series. I was curious if you could tell me if the prequel trilogy will ever be turned into radio dramas as well? Also, I would like to know: Are double-blade lightsabers used only by Sith? I was hoping that somewhere in Episodes II or III we would see a Jedi with a double-blade weapon, but if there were one I wouldn't know where to look for it. By the way, I love the magazine and I hope that it will continue to have lots of Star Wars stuff for years to come even though the movie saga is now complete.

—Gail Harris, Colorado Springs, CO

Thank you for the kind words, Gail! One thing that never ceases to amaze us about this magazine is the amount of material the six films provide. When you factor in books, comics, collectibles, and games, not to mention a new animated series set to debut in 2007 and a live-action TV series, rest assured—we will continue to have plenty of material to cover all things about Star Wars.

Regarding your first question, we agree that the first trilogy radio dramas were great and really fleshed out the storylines of the movies. In particular, hearing scenes that were cut from the films, such as Biggs telling Luke he's going to join the Rebellion in *A New Hope*, was always a blissful experience. Overall, the voice acting was spot-on, and listening to them was like having the blast doors of our imagination blown wide open. They filled out some of the between-film gaps and enriched our experience with the entire saga. Unfortunately, we are unaware of any plans for a prequel trilogy radio drama.

The first double-blade lightsaber was fashioned by a Dark Lord of the Sith named Exar Kun, who initiated The Great Sith War against the Jedi Order nearly 4,000 years before *A New Hope*. They are much deadlier than traditional lightsabers, and their use requires a more aggressive fighting style. Thus, they are primarily

Sith weapons. However, according to the Episode I Visual Dictionary, Jedi have been known to wield double-blade lightsabers while training to hone their dueling skills during the centuries when there were no Sith around to fight. Darth Maul was the only Sith Lord to use a double-blade lightsaber in the prequels, so there are none to be found in Episodes II or III.



CERTAIN POINTS OF VIEW

In A New Hope, Obi-Wan explains to Luke Skywalker that his father wanted Luke to have his lightsaber when he was old enough, but that Luke's uncle wouldn't allow it. When in the world did Anakin Skywalker ever discuss giving his lightsaber to Luke with Owen Lars? I can't imagine Owen Lars telling Darth Vader, "I won't allow this!"

—Jason Mattson, Iron River, MI

You know Chris, the thing with Obi-Wan in *A New Hope* is that...well let's just say that sometimes you have to take what he says with a grain of salt. We mean, you're talking about the same guy who just minutes earlier pretended not to recognize R2-D2 and C-3PO and who looked Luke dead in the eye and told him that Vader murdered his father. Barring the possibility of senility or heat stroke brought about by Tatooine's twin suns, he definitely sugar-coated Anakin's past to make it more palatable to Luke, whose psychic foundations would've been

horribly shaken by such shocking revelations at such a critical point in his life. Now don't get us wrong, here—Obi-Wan's intentions were inarguably noble. No doubt about that. Besides, what else was he supposed to say? "Here, Luke, I took it from your father right after slicing his legs off and leaving him a charred, limbless, screaming wreck right after he tried to choke your mother." That's heavy stuff for any farm boy to hear. For more on this, check out J.W. Rinzler's article, *A New Order*, on page 28. For what it's worth though, Anakin felt very blessed at the prospect of having a child, and we're sure he truly would've wanted Luke to have his lightsaber had he thought he would soon become one with the Force. And we're sure Owen, fearing Luke would share his father's fate, would not have allowed it.

FANS AND THE FILMS THEY MAKE

My friends and I want to make a movie out of our ideas about the Star Wars universe. Do we need permission first? Thank you very much.

—Eric Ryan, Rahway, NJ

As long as you're not making a profit, you don't need permission to make your own Star Wars movie, although you should steer clear of doing fictional stories that take place within the Star Wars universe. The fan community is populated by many talented filmmakers who have made their own short films encompassing all genres—action, comedy, animation, documentary—many of which are phenomenal (*TROOPS* immediately springs to mind). In fact, Atomfilms and Lucasfilm co-sponsor the annual Official Star Wars Fan Film Awards in order to showcase the work of such filmmakers in the fan community. George Lucas has sanctioned the awards and even selects the Grand Prize recipient each year. The awards ceremonies have been held at San Diego Comic-Con International (and will again this coming July) and at Star Wars Celebration. If you're interested in submitting a film for the upcoming 2006 Fan Film Awards, check out <http://starwars.atomfilms.com> for guidelines and the submissions deadline. Keep in mind that only spoofs, parodies, and documentaries will be considered.

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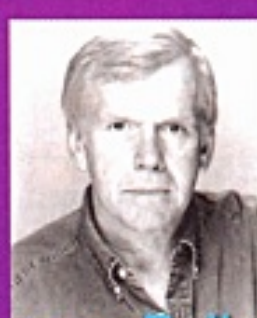
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By Frank Parisi

Lucasfilm Animation Singapore Officially Opens

PLUS, SPIKE TV ACQUIRES EXCLUSIVE RIGHTS TO AIR STAR WARS SAGA



WORK BEGINS ON THE NEW ANIMATED STAR WARS SERIES

Lucasfilm Animation has officially opened its Singapore animation studio, with work already proceeding on a *Star Wars* 3-D animated series both there and at headquarters in Marin County, California. Guests to the opening-day ceremony in Singapore were treated to a traditional Lion Dance and the unveiling of a statue (and later a cake) of Jedi Master Yoda as Dr. Vivian Balakrishnan, second minister for trade and industry, and Mr. Teo Ming Kian, chairman of the Economic Development Board (EDB) of Singapore, made the ceremony's official remarks. Joining them were Mich Chau, president and chief operating officer of Lucasfilm, and Gail Currey, vice president and general manager of Lucasfilm Animation.

Lucasfilm Animation Singapore will work closely with California-based Lucasfilm Animation, and Currey announced key members for both studios. Working out of the Singapore studio will be Christian Kubsch (general manager),

Phillip Stamp (director of animation), Teo Chor Guan (software engineer manager), and Rossina Lim Yennyenn (controller). "Chris Kubsch is building a strong crew of artistic talent and production-operational expertise that will be a huge asset both to the Singapore animation community and our Lucasfilm entertainment companies," Currey said. "We're looking forward to the innovation and creative vision they'll undoubtedly bring to our first television series and our future animation and digital media projects."

The creative executives based in the United States are Catherine Winder (executive producer), Dave Filoni (supervising director), Henry Gilroy (head writer/story editor) and Rob Coleman (animation and development director). "These four amazing talents, combined with the leadership of our Singapore studio, mean that our first series and our future projects will be both innovative and entertaining," said Currey.

"They'll bring us great stories, fantastic visuals, and a strong future."

Lucasfilm's legacy as a pioneering force of visual technology and its history of setting new standards for the entire industry will continue as work progresses on the animated series. "We're leveraging not only the technology but also the expertise and techniques developed over the years at Industrial Light & Magic and LucasArts to train a new generation of digital artists at our Singapore studio," said Cliff Plumer, chief technology officer of Lucasfilm.

The underlying foundations of the facilities in Singapore, Skywalker Ranch, and Letterman Digital Arts Center will be virtually identical, allowing for tight coordination and smooth communication among the three facilities. Details concerning the animated series, scheduled to hit airwaves in 2007, are scant at best, but keep checking future issues of *Star Wars Insider* and starwars.com for more information.

STAR WARS

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INDUSTRIAL LIGHT & MAGIC TURNS 30!

Industrial Light & Magic recently celebrated its 30-year history with a commemoration at its new home base in San Francisco. The 30th anniversary of the visual effects company is a milestone to be celebrated not only by *Star Wars* fans but also by the film industry as a whole. The visual effects developed by ILM over the years have consistently redefined the ways in which movies are made by giving filmmakers the tools they need to project their wildest imaginations directly onto the screen.

George Lucas formed ILM in 1975 to create the effects for *Star Wars*, and the workshop

ILM made several technological advances while creating amazing effects for *Star Wars*. One of the most notable was the Dykstraflex camera, named after cameraman John Dykstra, which used computers to control camera motion during the film's galactic dogfight sequences. After wrapping up effects work on *The Empire Strikes Back*, ILM opened its doors to outside projects. Its first client was Steven Spielberg, who hired the outfit to lend its visual wizardry to *Raiders of the Lost Ark*.

While providing spellbinding visuals for films such as *Dragonslayer*, *Star Trek II: The Wrath of*

Khan, and *Return of the Jedi*, ILM continued to revolutionize the field of visual effects. It also spearheaded the use of computers to create images, leading to the creation of the first fully digital character, a stained-glass knight in *Young Sherlock Holmes*.

Without a doubt, one of the company's watershed achievements in cinematic

history was the dizzying liquid morphing for the shape-shifting T-1000 in *Terminator 2*. In 1993, the jaw-dropping verisimilitude of *Jurassic Park*'s organic dinosaurs convinced George Lucas that the field of visual effects he helped create finally had the potential to allow him to realize his dream of revisiting a certain galaxy far, far away.

WHITE HOUSE AWARDS NATIONAL MEDAL OF TECHNOLOGY TO ILM

Recognized for its role in revolutionizing motion-picture visual effects, Industrial Light & Magic was awarded the country's top honor in the field of technology, the National Medal of Technology. Created by Congress in 1980 and administered by the Department of Commerce, the award honors individuals and companies that, according to the White House, "embody the spirit of American innovation and who have advanced the nation's global competitiveness."

According to the Department of Commerce, ILM was given the coveted award "for over 28 years of innovations in visual-effects technology for the motion-picture industry."

SPIKE TV NETWORK TO AIR ENTIRE STAR WARS SAGA

The Force is with Spike TV, which has snagged an exclusive deal to air the entire six-film *Star Wars* saga in April 2008. The network has also purchased the rights to the U.S. network premiere of *Revenge of the Sith* from Lucasfilm and Twentieth Television.

"Spike already threw its support behind the release of *Star Wars: Episode III* on DVD, demonstrating that they are going to be more than just a television partner but will play an important role in the continued growth of the *Star Wars* brand," said Jeff Ulin, senior director of distribution and business affairs at Lucasfilm Ltd. "We have been long impressed by how Spike has handled its presentation of major feature films, and we're very pleased to be working with a network that will showcase these films in the best possible way."

"*Star Wars* has been a major cultural influence for almost 30 years," said Robert Friedman, senior vice president of programming at Spike TV. "This is one of the most important film acquisitions in the history of Spike TV."



Director of Communications Lynne Hale, President of Industrial Light & Magic Chrissie England, and George Lucas celebrating ILM's 30th Anniversary at Letterman Digital Arts Center.

began with about a dozen artists working out of a warehouse in Van Nuys, California. Now the company, which recently relocated to the state-of-the-art Letterman Digital Arts Center in San Francisco's Presidio national park, has more than 200 films and 14 Academy Awards under its belt, and boasts a staff of nearly 1,000.

GEORGE LUCAS ATTENDS MARTIN LUTHER KING, JR. NATIONAL MEMORIAL FUNDRAISER

George Lucas was among a group of celebrities who participated in a San Francisco Dream Dinner, held on November 19 to raise money for the building of the Washington, D.C., Martin Luther King, Jr. National Memorial. Lucas was joined by former NBA hoopsters Kareem Abdul-Jabbar, Nate Thurmond, and Bill Walton; actor Samuel

L. Jackson; guitar legend Carlos Santana and his wife, author Deborah Santana at the event, which raised \$2.5 million.

Construction of the memorial is slated to commence in November 2006 and be completed in 2008. Lucas has donated \$1 million to the MLK National Memorial Foundation, which so far has raised \$43 million of the necessary \$100 million.



STAR WARS

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By Jason Fry



Next of the Jedi

JUDE WATSON CONTINUES HER LONG-RUNNING CHRONICLE OF MASTERS AND PADAWANS

A certain galaxy far, far away had a wondrous Jedi library, presided over by Jocasta Nu. Our own galaxy, unhappily, lacks lightsabers and Force powers—but, thanks to Jude Watson, it does have a growing Jedi library.

Watson is the foremost chronicler of the Jedi Order. Her latest book, *The Last of the Jedi: Death on Naboo* (Scholastic, \$5.99) is her 36th tale of the Jedi Knights, a multigenerational saga she began with 1999's *Jedi Apprentice: The Dark Rival*, which has continued with three episodic series.

While listed as young-adult titles, Watson's Jedi tales have won many adult fans, too. She's offered plenty of adventures, but she's also explored the deep, sometimes rocky relationships between Masters and their Padawans: first Qui-Gon Jinn and Obi-Wan Kenobi, and then Obi-Wan and Anakin Skywalker, with flashbacks that show us Qui-Gon's apprenticeship with Count Dooku, and even Dooku's tutelage under Yoda. In those four master-student dynamics, Watson explores how different Jedi struggle with duty and attachment, an approach that adds up to a grand tour of the Order in its final days.

And now, following the horrors of Order 66, she has a new theme.

"This series is haunted by grief and immeasurable loss," Watson says of *The Last of the Jedi*. "Every main character has been affected by the end of the Clone Wars and the rise of the Empire, and some of them have been embittered by it. It's a testament to their bravery that they band together to find a way to fight."

The new series began with a challenge. Lucasfilm said Obi-Wan could only leave Tatooine once for a very short time. The series' first two books describe Obi-Wan rescuing Ferus Olin, who left the Jedi Order in the *Jedi Quest* series. After Obi-Wan returns to Tatooine, Ferus tries to rescue other Jedi who may have escaped

Darth Sidious' purge. It's a mission marked by peril—everyone from bounty hunters to the ambitious, ruthless Inquisitor Malorum are after Jedi survivors. And then there's the small matter of Darth Vader, who, as Anakin Skywalker, was Ferus' greatest rival in the Jedi Order.

"Ferus is an odd kind of hero, which is why I'm enjoying writing him so much," Watson says. "He's got the skills to survive in the new galaxy

because he's had to build a life for himself without relying on the Jedi. Now he has to marry that knowledge with his old mastery of the Force, and that's going to be an interesting journey for him."

In *Death on Naboo*, Ferus must escape an Imperial prison and travel to Naboo to protect the Jedi's greatest secret—the survival of Padmé's children. Malorum has also heard rumors,

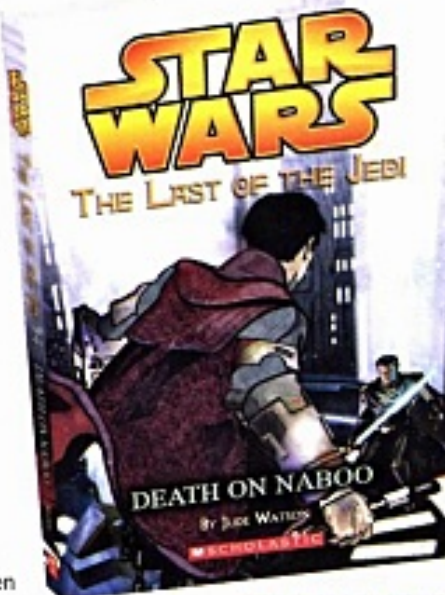
which sets the scene for a showdown—but not before a meeting between the inquisitor and Padmé's grandmother that may surprise fans of the series.

The Last of the Jedi will encompass 10 books, although no "special edition" sagas spanning generations are planned. (At least not right now, Watson says.) Asked what lies ahead, Watson says Palpatine will take a particular interest in Ferus, which will inevitably pit the Jedi renunciate against the former Anakin Skywalker.

Asked what it's like to write a character she knew so well before his fall, Watson calls it an odd mix of new and old, imagining that "in the immediate aftermath of the death of Padmé, [Anakin's] humanity has become walled off. He's continuing to build that wall, brick by brick, between Anakin and Darth Vader, until the traces of Anakin are completely annihilated... or so he thinks."

The statement suggests Darth Vader's encounter with Ferus will be a deeply troubling one.

"Ferus is a reminder of Anakin Skywalker, a man Vader has destroyed," Watson says. "It's easier to live in a galaxy with no Jedi in it. There are no reminders of the horrors of what you did."



ELEMENTARY WATSON

Scholastic's Jedi series began with *Jedi Apprentice: The Rising Force*, penned by The Courtship of Princess Leia author Dave Wolverton. But Jude Watson took over with the series' second book, and has held the reins ever since. The 18-volume Jedi Apprentice series chronicles the adventures of Qui-Gon and Obi-Wan, showing how their relationship began and slowly deepened into an abiding love. The second series, *Jedi Quest*, contains 11 books, and takes us through the ups and downs of Obi-Wan's instruction of Anakin, a complicated and far more difficult relationship. And now *The Last of the Jedi* describes how Ferus tries to carry on the Jedi tradition while Obi-Wan guards its future.

Watson has also penned four "special edition" novels that span multiple Jedi generations. In 2001's *Jedi Apprentice: Deceptions* and 2002's *Jedi Apprentice: The Followers*, Obi-Wan and Anakin must face the enemies Obi-Wan first confronted at Qui-Gon's side, which allows Watson to explore the different relationships between the two sets of masters and students. That theme is explored even more ambitiously in both 2003's *Legacy of the Jedi*, which skips across time to show Dooku, Qui-Gon, Obi-Wan and Anakin as Padawans, and *Secrets of the Jedi*, released last year. *Secrets* may be Watson's finest hour, an intriguing and moving meditation on attachment and the ways Qui-Gon, Obi-Wan and Anakin wrestle with it.

But that's not all from Watson. She's also penned a trio of *Star Wars Journals* that tell the stories of Episode I from the perspectives of Padmé and Darth Maul, and Episode IV from Princess Leia's point of view.



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By Daniel Wallace

The Color of Funny

LOOK OUT, STAR WARS: TAG & BINK ARE BACK

EVEN though the movie saga bears the soldierly name *Star Wars*, there has always been room for laughs amid wartime. Comic-relief characters such as Chewbacca, C-3PO, and Jar Jar Binks do their best to lighten the mood, and *Star Wars'* pop-culture ubiquity has always lent itself to parody.

It's something Kevin Rubio knows well. Rubio is the creator of Tag and Bink, two clueless comic-book characters who bumble their way through the events of the first trilogy (see 2001's *Tag & Bink Are Dead*). The characters were an admitted homage to the stars of Tom Stoppard's prize-winning *Rosencrantz and Guildenstern Are Dead*, which followed two minor players from

Hamlet as they stepped in and out of Shakespeare's narrative.

This March and April, *Tag & Bink* hit the comics stands again in a loosely-connected two-issue series. The first, *Star Wars: The Return of Tag & Bink—Special Edition*, takes place against the backdrop of *Return of the Jedi*. It's a reworking of a story that originally appeared in issue #12 of *Star Wars Tales*, and Rubio promises readers will learn "why Boba Fett went down like a punk at the Sarlacc pit, how the Bothans died to bring the alliance that information, and where those two Imperial Guards went when the Emperor told them to leave during Luke's interrogation."

The second issue, *Star Wars: Tag & Bink Episode I—Revenge of the Clone Menace*, encompasses the time of the prequel trilogy and serves as a Tag and Bink origin story. "In it, you will learn how Tag and Bink met, their connection to the lost Jedi library files and Order 66, and why Anakin's pickup lines always sound like they came from a 10-year-old," says Rubio.

Kevin Rubio first spoofed the saga with 1997's *TROOPS*, a brilliant *Star Wars*-meets-*Cops* short film that put stormtroopers through the reality-show wringer of police busts on Tatooine. *TROOPS* set the Internet on fire during the early days of viral video. In fact, Rubio reveals that *Tag & Bink* came about as a response to Dark Horse's request to "do a *TROOPS* story." Rubio, who couldn't think of a way to out-*TROOPS* *TROOPS*, was flummoxed until an acquaintance pointed out the many "life of the little guy" similarities between *TROOPS* and *Rosencrantz and Guildenstern Are Dead*.

Rubio immediately began to dream up a story using that conceit. "While viewing *Star Wars: A New Hope* for research," he says, "I got to the



Cover artwork from *The Return of Tag & Bink—Special Edition* #1 (left) and #2 (right) by Lucas Marangon and Dan Jackson



scene where the two stormtroopers are talking about the 'new T-16.' I thought, 'What's their story?' In my mind, these guys weren't acting like soldiers, so I started framing a story around them—casting them in the role of two hapless Rebels who just want to stay out of trouble, but always seem to find themselves in the thick of it."

The characters are visually patterned after Rubio's younger brothers, Craig and Brian, who became Tag and Bink, respectively. A bounty hunter named Kannen Doom makes her appearance in this spring's issues and is modeled after another of Rubio's friends. "[Doom] has dated both Jango and Boba," says Rubio. "The woman has issues." Easter egg lovers can scour Rubio's *Star Wars* comics for three perpetual in-jokes: the Beatles, the Big Boy restaurant chain, and the Douglas Adams novel *The Hitchhikers Guide To The Galaxy*.

Along with *Tag & Bink*, Rubio penned some memorable comics stories that appeared in *Star Wars Tales*. "Force Fiction" recast Yoda and Mace Windu as diner patrons discussing philosophy through the use of a salt shaker prop. But Rubio's favorite comic is a tale that never appeared. Cancelled before it ever began due to rights issues, "Jar Jar vs. Predator" would have set the ham-fisted Gungan against a sci-fi killing machine hailing from another movie franchise in a style inspired by the old Tarzan newspaper strips and Rudyard Kipling's poetry.

Lucas Marangon illustrates the two-issue *Tag & Bink* series and has collaborated with Rubio on previous installments. Marangon has a very clean, slightly exaggerated artistic style and counts Moebius and Carlos Meglia among his influences. "Kevin and I have a similar sense of humor," he explains. "I think he imagines my drawings when he writes, so when I read the script, I visualize it immediately, and laugh like an idiot."

The *Tag & Bink* comics are unique—one of the few overtly "comic" comics set in the *Star Wars* universe. Marangon sees no inconsistency in shooting for the funny side. "The mood of the *Star Wars* movies ranges from the hilarious to the melodramatic," he says. "But smart humor can also deal with profound and harsh issues. I think that all *Star Wars* stories should have a dose of humor, just like life."

Above Right: Interior art from *KOTOR/Rebellion* #0 by Brian Ching and Michael Atiyeh



YOU'LL FLIP FOR THIS

Priced at only 25 cents, Dark Horse's *Star Wars* flipbook should be on every comics fan's list. The flipbook, 12 pages on each side, acts as a primer for Dark Horse's relaunch of its *Star Wars* publishing line. The book features never-before-seen concept sketches from artists Brian Ching and Brandon Badeaux.

- One side spotlights the new series *Knights of the Old Republic*. Set nearly 4000 years before the events of the movie saga, the world of *Knights* shows the Jedi Order at its strongest, embroiled in war against the menacing Mandalorian clans and the scheming evil of the Sith. Zayne Carrik, a flawed Jedi student, is accused of a horrific crime against the Jedi Order and embarks on an adventure in an environment familiar to fans of the popular *Knights of the Old Republic* adventure games.
- Flip the flipbook, and you're in the world of *Rebellion*. Set prior to the events of *The Empire Strikes Back*, the upcoming story line of *Rebellion* details the intersecting lives of Luke Skywalker, Rebel hero Jorin Sol, and conflicted Imperial Officer Janek Sunber.

By Chris Trevas

Chancellor's Holding Office And Senate Chamber: Clash of the Titans

YODA enters the room and the red guards crumble to the ground. Well, actually, there was no Yoda and the guards were stuntmen, but the scene took place on September 16, 2003, the day before principal photography wrapped on *Revenge of the Sith* at Fox Studios Australia. The holding office of the Chancellor-turned-self-proclaimed-Emperor was on Stage 5. Only a pie-shape section of the round room was physically built, including the doorway and Palpatine's desk. A computer model based on set measurements and photographs would later complete the circle by repeating the curved walls.

The beginning of the confrontation between Yoda and the Emperor has a very deliberate pace of quick close-up actions followed by pauses. "Ultimately, I wanted to get away from the sword fighting and into something more interesting, not quite so repetitive," explained Lucas, comparing it to Yoda's duel with Count Dooku. To surpass the previous fight, movie-makers added a third dimension, bringing the struggle up into the Senate chamber, where the characters could leap and fall down various levels. For the more intense action, Ian McDiarmid stepped aside as Darth Sidious and deferred to his sword-fighting stand-in, Michael Byrne. With Byrne in full makeup, it would be hard to tell the two apart from a distance, but for any shots that may have given the stuntman away, a digital

model of McDiarmid's head replaced Byrne's.

The latter part of the battle was filmed the next day on the mostly bluescreen Stage 4. The only two set pieces created for the grand Senate chamber were the standard pod used by Senators and the central Chancellor's podium. The chamber was filled using multiple shots of the single pod and computer-generated models that could be flung about by the powers of the Force. Having the battle take place in the Senate is immensely symbolic. According to Animation Director Rob Coleman, "The fight actually tears apart democracy. It actually rips the pods out of the walls and destroys everything that Padmé and Bail Organa and the people on the side of good have set up."

The animators were encouraged to leave their computers and experience moving and acting as their characters. Coleman hung off the side of a staircase at ILM to act out the scene where Yoda clings with one hand to a Senate pod. By going through the actions and shooting references on video, the animators could apply what they learned from their own physicality to Yoda's performance. In addition to bringing life to the Jedi Master, animators emphasized certain points in the duel by giving his cloak a mind of its own. Subtle actions guided by the animators add to the emotional subtext of the performance. When Yoda dominates the fight, his cloak acts in harmony with him, but when he's losing, the cloak works against him by flapping around out of control. When Yoda's cloak is finally lost, so is his hope of defeating Palpatine.



In 20 years, the Emperor will dissolve the Imperial Senate permanently—turning over control to the regional governors and keeping systems in line through fear of his new battle station.

This crest symbol of the Galactic Republic will soon need to be replaced by the symbol of the Galactic Empire. Perhaps that will be resolved during the repairs.

While the Senate is in session, Vice Chancellor Mas Amedda and Executive Aide Sly Moore normally would be on either side of the podium with Palpatine. In the original animatics, the rising podium triggered the floating Senate cameras. Programmed to follow any action in the chamber, the cameras followed the battle closely while simultaneously transmitting it to large holographic screens around the ceiling of the rotunda.

The basic design of Yoda's lightsaber was shown in *Star Wars: Episode I The Visual Dictionary*. ILM re-created it digitally for Yoda's duel with Count Dooku and then expanded upon it for *Episode III*. Details of the computer-generated model were tweaked slightly, and the lightsaber appears more worn this time around.

The cloth simulation was upgraded on Yoda's cloak from the earlier *Episode II* digital model, as supervised by Juan Luis Sanchez at ILM. This time it's rougher, showing signs of wear with the build up of small fuzz balls.

Darth Sidious' lightsaber is the most colorful and organically shaped of any seen in the *Star Wars* films. The prop department machined a master prop that was cast and chrome-plated. The main body was given a unique prismatic color finish, while other details were gold- and copper-plated.



IN FIVE
MILLENNIA, THE MANDALORIANS FOUGHT
WITH AND AGAINST A THOUSAND ARMIES ON A THOUSAND
WORLDS. THEY LEARNED TO SPEAK AS MANY LANGUAGES AND ABSORBED
WEAPONS TECHNOLOGY AND TACTICS FROM EVERY WAR. AND YET, DESPITE THE
OVERWHELMING INFLUENCE OF ALIEN CULTURES, AND THE ABSENCE OF A TRUE HOME WORLD
AND EVEN SPECIES, THEIR OWN LANGUAGE NOT ONLY SURVIVED BUT CHANGED LITTLE; THEIR
WAY OF LIFE AND THEIR PHILOSOPHY REMAINED UNTOUCHED; AND THEIR IDEALS AND SENSE
OF FAMILY, OF IDENTITY, OF NATION, WERE ONLY STRENGTHENED. ARMOR IS NOT WHAT MAKES
A MANDALORIAN. ARMOR IS SIMPLY A MANIFESTATION OF AN IMPENETRABLE, UNASSAILABLE HEART.

(Mandalorians: Identity and Language, published by the Galactic Institute of Anthropology.)

THE MANDALORIANS

PEOPLE AND CULTURE

By **KAREN TRAVIS**

ILLUSTRATED BY **TOM HODGES**



ORIGINS

Mandalorians are people of contradictions. They have an unmistakable identity, yet they're not a true race. They have no country in the conventional sense and are scattered across the galaxy. These feared warriors have a savage reputation but they cherish family life and will adopt children orphaned by war, rather than kill them as other species might. This odd blend of tough pragmatism, brutality and affectionate family life makes them a mystery to many.

And they're probably not even the original Mandalorian race. Anthropologists disagree about their roots: did they begin as humans or, as a few academics still claim, a gray-skinned non-human species? Whichever theory you find most convincing, they became a species of predominantly human nomadic warriors.

For the vast majority of species, culture is the unique expression of their being. When species are overrun by other cultures, and adopt their beliefs and practices, they still retain something of their old ways.

But the Mandalorians are an exception. They adopted a culture and became completely defined by it. Their nearest parallel, ironically, is the Jedi—with whom the Mandalorians have had so much antagonism and conflict.

Whatever drove the first humans to adopt Mandalorian customs and language, they remain a people who will accept anyone willing to follow their code, and non-human species are welcomed into the community. Mandalorians believe that you are what you do, not what an accident of birth dictates.

But they're still predominantly human, and a large percentage of the population shows genetic markers typical of the peoples of Concord Dawn and nearby planets. Although there is no true Mandalorian ethnic type, the prevalence of common gene clusters indicates that specific populations were either absorbed by the Mandalorians or joined them.

Concord Dawn is a good example. Jango Fett, one of the icons of Mandalorian history, was adopted. And yet his genome already shared many markers with his adopted community. Without deliberate planning, Mandalorians nevertheless selectively bred themselves for certain traits that are now considered their defining characteristics: discipline, close family bonds, extraordinary physical fighting skills, and intense loyalty.

WARRIOR NOMADS

Nomadic peoples prize portable skills more than possessions, and this aspect of the Mando mindset still underpins their society even when settled on Mandalore. Even when living in settled communities on Mandalore, their nomadic warrior ethic remains.

Inevitably, a nomadic warrior race with no fixed territory to defend becomes associated with mercenary activity. For centuries the Mando'ade—or children of Mandalore, as they call themselves—have been seen as little more than bounty hunters, assassins, and mercenaries.

But not all Mando'ade spend their lives as hired soldiers. Their mercenary history is very recent and relatively brief, and they have other trades related to soldiering that earn them a living when they aren't at war.

Many, scattered across the galaxy in small communities, earn their living as weaponsmiths, bodyguards and other occupations that the host population finds too dangerous or too dirty. Many remain in the Mandalore sector, working the land or laboring in factories and workshops. All of them, though, are capable of becoming an army at a moment's notice.

Over the centuries, some have questioned the Mandalorian compulsion to cling to nomadic ways despite having a home world in Mandalore. The practice, though, is more than attachment to tradition. Mandalorians



spread themselves to avoid presenting enemies with a convenient target. Despite repeated attacks that were thought to have wiped them out, the resilient Mandalorians keep coming back.

While they have earned their living more recently as soldiers of fortune, most of the Mandalorians' history has been spent fighting for their own purposes, not for others'. But although they're a ruthless enemy, they display an unexpectedly gentle side in warfare by adopting war orphans.

WHAT MAKES A MANDALORIAN

Geography has played a nebulous role in Mandalorian identity. Although Mandalore is regarded as their home world, many Mandalorians were not born there and many have never even seen the planet.

Their society places no emphasis on birthplace, species, or citizenship, and so Mando'ade have no "state" as modern galactic politics understands it. They ignore rank and status and prefer to judge by actions and achievements, a true meritocracy; the Mandalore, or leader of the clans, is the nearest they have to a head of state. And yet nobody mistakes Mandalorians for any other people when they see them.

Mando'ade regard the following six acts—known as the Six Actions, or *Resol'Ware*—as central to Mandalorian identity: wearing armor, speaking the Mandalorian language, defending themselves and their families, raising their children as Mandalorians, contributing to the clan's welfare, and rallying to the *Mand'alor* when called to arms. Anyone who practices them is considered a Mando'ad. The emphasis is on carrying out these acts daily, not simply paying lip service to them.

For a people who appear to have little interest in rank and hierarchy, Mandalorians are extremely co-operative in combat. The rugged individuality so marked in their approach to most things is set aside to reach a common goal, and they'll do whatever it takes to achieve their objective. Their fighting forces settle into informal command structures almost without thought or effort, focused on the outcome and not personal ambition. This instinctive flexibility is also what makes them superb mercenaries.

Because they're self-selecting, they attract and retain people with the same mindset and genetic predisposition, which reinforces these traits. The more that soldiers are to inclined to co-operate on the battlefield, the more likely they are to survive and produce children with the same characteristics.

MANDALORIAN SOCIETY

There is no gender in the Mandalorian language. This mirrors the equal status of men and women and the general flexibility of societal roles, despite what appears to many to be a traditional division of tasks along gender lines.

Men are expected to be warriors and to raise and train their sons to be the same. Women maintain the home wherever the nomads happen to travel, and raise daughters. But women also are expected to have the combat skills of a man in order to defend the homestead when the men are away. Women also fight alongside men on the battlefield (next page, above right). If they have no dependent children to care for, they're expected to share the responsibilities of defense and warfare.

Not surprisingly, the Mandalorian female ideal that men respect is not fragile and graceful but physically strong, enduring and gritty. The word *laandur* (delicate), is a common insult among women. If you imply that a Mando woman is a bad mother, a poor fighter, or a *laandur* (weakling) you'll find out the hard way that she's none of these things.

Marriage is expected to be for life—which is sometimes prematurely short for warriors—and usually takes place soon after Mandalorians turn 16 (below right). A couple enters into a legal commitment simply by making the following pledge to each other:

Mandalorian

Translation

Mhi solus tome

We are one when together

Mhi solus dar'tome

We are one when parted

Mhi me'dinul an

We share all

Mhi ba'juri verde

We will raise warriors

Despite their emphasis on fidelity and chastity before marriage, Mandalorians are surprisingly forgiving and relatively unconcerned with parentage. As they prize action and pragmatism above words and intentions, they take the view that *alut or'shya ta'din* (family is more than bloodline). It's the daily affirmation of family life that matters to them, which explains their propensity for adoption and even welcoming adults into the Mando fold. With many widows and orphans in the Mandalorian community, suitable foreign adult males are not only welcome but also necessary.

The adoption process, like marriage, is a simple statement of intention: the *gai bal manda* (name and soul) takes its place in the declaration *ni kyr'tayl gai sa'ad* (I know your name as my child). That, and the ongoing adherence to the six tenets of Mandalorian life, is all it takes to become Mandalorian.



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Just as it's possible to become a Mandalorian, it's also possible to lose your Mandalorian status, renounce it, or even have it taken from you. Exile is a rare but feared punishment.

THE MANDALORIAN FAMILY

"Their definition of offspring or parent is more by relationship than birth: Adoption is extremely common, and it's not unusual for mercenaries to take war orphans as their sons or daughters if they impress them with their aggression and tenacity."

(Mandalorians: Identity and Its Influence on Genome, published by the Galactic Institute of Anthropology.)

In exceptional circumstances, such as abandonment or a failure to live up to responsibilities, partners can divorce each other simply by declaring that they are *shuk'ya riduurok* (a broken love). Children may also disown their father or mother by declaring them *dar'buir* (no longer a parent). This is rare and usually only follows abandonment or an act of cowardice that shames the family.

If the first child is a son, parents may wait eight years before having another child so that the first is old enough to accompany his father and be trained as a soldier for five years until he reaches adulthood at 13. Then his father is free to train a younger son. At 13, both girls and boys undergo a rite of passage in military and survival skills that makes them legally adults (previous page, above left).

If the firstborn is a girl, the couple may try for a son soon afterwards. A daughter will usually stay with her mother until she marries. But if a couple has only daughters, the girls will be trained as warriors by their father exactly as boys would be. Boys learn their earliest lessons from their mothers before the age of eight, so her fighting skills are critical; a couple pledges to raise warriors, and this is a joint commitment.

Women are expected to train their daughters in combat skills, but fathers also take part in their daughters' education. Despite their fiercely masculine reputation, Mandalorian men play an active role in raising their families. Most have a strong parenting instinct, one of the reinforced genetic traits from absorbed populations.

The parents' duty is to train their child in survival skills and Mandalorian culture and language, and to prepare them to raise the next generation of warriors. Elders imbue children with the essential Mandalorian ideals of loyalty to clan and family, personal discipline, courage, and respect for their heritage.

The Mandalorian way of life is a dangerous one and widows and orphans are a fact of life. Families never hesitate to adopt orphans, and unmarried men and women regard it as their duty to take widows and widowers as spouses.

RELIGION AND SPIRITUALITY

Mandalorians were once intensely religious but disillusionment with the old fanaticism and worship of war itself gave way to a far less supernatural belief system among modern Mandalorians. They now regard creation tales, such as *Akaanati'kar'oya* (The War of Life and Death), as parables to illustrate a deeper philosophical meaning rather than literal supernaturalism. The stars were mythologized as fallen kings of Mandalore, and there are tales of the mythosaurs, but the pragmatic and skeptical Mandalorians look for allegory in these stories.

The *manda*—best described as a combination of the collective state of being, the essence of being Mandalorian, and an oversoul—is not viewed as a literal heaven. Traditionally, the Mando afterlife is seen as a plane of spiritual energy in constant conflict between stagnation, and



the opportunity for change brought about by destruction—a parallel with modern theories of cosmology. In Mandalorian myth, this conflict is symbolized by the eternal war between the sloth-god *Arasuum*—the personification of idle consumption and stagnation—and the vigorous destroyer god *Kad Ha'rangir*, who forces change and growth on the universe.

Every Mando warrior who dies is said to add to the army of the afterlife, defending wives and children living in its permanent, peaceful homestead—the only place Mandalorians believe they can ever reach a non-transitory state of existence.

THE CONCEPT OF DAR-MANDA

Mandalorian spirituality has its roots in pragmatism. Living the Mandalorian way and believing in the community's ideals are all that keep a nomadic people together and preserve its identity. Without a commitment to those principles, the community either perishes or is subsumed into the host population. In the absence of a single species, ethnic heritage, and fixed territory, only values and culture survive to pass from generation to generation. If they are not rigorously maintained and reinforced, the community is doomed.

Traditional Mandalorians regard being a *dar'manda*—someone ignorant of their Mandalorian heritage—as the worst fate imaginable. It's a difficult concept for non-Mandalorians (*anwetiise*, which can mean anything from non-Mando to enemy) to grasp, but it's the equivalent of having no soul and no afterlife. The obliteration of personal identity mirrors the real obliteration that faces a people who lose their defining culture. Although few Mandalorians believe in a literal afterlife, they do believe in the *manda*.

To be part of the *manda*, the communal spiritual state of being *Mando'ade*, a man or woman must understand the basics of their culture

and embody the ideals of the Mandalorian *kar'ta*—the heart, or in this case the soul. This means responsibility for the next generation, loyalty to their people, and a fighting spirit. Without this, a person is considered lost for eternity.

The duty to ensure children know enough of their heritage to be part of the *manda* motivated the *Cuy'val Dar*—the Mandalorian instructors recruited to train clone troops for the Grand Army of the Republic—to educate their men in Mando customs as they would their own sons. The instructors believed that even if the troops died in combat and never lived in a proper Mando community, they would have an eternal place in the collective consciousness.

DAILY LIFE AND DEATH

The Mando concept of home (*yaim*) describes the sense of safety and comfort that can be found even in temporary settlements. For a Mandalorian, home is where the armor lies.

Some nomadic races carry tents, but Mando'ade prefer either to build temporary structures, known as *vheh'yalm*, from woven green wood and mud, or to take over the homes of enemies defeated in combat (next page, below right). "Temporary" can mean any period of time from overnight to years. The only certainty is that the Mando soldier or family never expects any home to be a permanent one. They're ready to move at a moment's notice.

Settled races usually derive their annual festivals from the cycle of the seasons on their home world, but because Mando'ade travel from world to world, they have often become disconnected from these cycles. Those from Concord Dawn—traditionally a farming community—do still mark the end of harvest by that world's calendar, but generally the life-cycle

events—birth, coming of age, marriage, death—have become the only ones celebrated. The uncertainty of nomadic warrior existence means most Mandalorians celebrate life whenever they get the opportunity, enjoying ale, communal singing, and relaxing with their families and clan.

For professional soldiers, sudden death is an occupational hazard. But Mandalorians don't take it quite as calmly as *aruetiise* might imagine.

Burial is unusual—Mando'ade and other people of national importance are exceptions—because nomads traditionally had no cemeteries. It's also impractical to carry dead bodies with the army when men die in combat. Communities cremate their dead if they can recover the body, scatter the ashes, and keep one of the deceased's possessions as a memorial. This is often a whole suit of armor, which is valuable. In cases where the armor can't be recovered or kept, parts such as helmets, gloves or buckles will be taken instead. Mando'ade recite the names of dead loved ones and comrades each night before sleep as a conscious act of keeping their memories—and so their existence—alive.

There is a single Mando'a word, *aay'han*, which describes the state of mind when Mandalorians savor a peaceful moment with family and comrades and also grieve for those who've died. The nearest Basic translation is "bittersweet," but it hardly comes close to defining what a significant concept it is for Mandalorians. The emotion's duality is very much in keeping with a people who are a mass of contradictions.

FOOD AND DRINK

Soldiers and nomads both need their food to be portable, nourishing, and preferably to require little cooking. Mandalorians are no exception. They have a few distinctive dishes that are, at best, an acquired taste but that fit the need for food that's more like field rations.

Gihaar is a dried fishmeal mixture like pemmican, a nutritious blend of fat and protein that lasts for years without refrigeration but that has a pungent, clinging aroma many find offensive.

Aruetiise find some other Mandalorian foodstuffs more acceptable. *Uy'alay* (uj cake) is a dense, flat, and extremely sweet cake made of ground and crushed nuts, dried fruit, spices, and scented *uj'jayl* syrup. *Tihaar* is a strong, colorless spirit made out of any fruit that's available, like an eau-de-vie. While *Narcolethe* is often seen as the quintessential Mandalorian alcoholic drink, many Mando'ade prefer *net'ra gal* (black ale) which is a sweet beer very much like stout or porter. *Shig* is any infusion of herbs or spices drunk hot, and is often made from a quick-growing citrus-flavored herb called *behot*.

ARMOR

Ask anyone what they associate with Mandalorians, and they'll probably say armor. The Mando'ade call it *beskar'gam*, which means iron skin—an indication of how central it is to their life.

Armor, especially the distinctive full-face helmet with T-shaped visor, is the enduring image the galaxy has of Mando'ade (left). Armor is prized, especially if it's made from near-impenetrable *beskar* (Mandalorian iron), a metal that gets its remarkable strength not only from its natural properties but also from Mandalorian metalworking techniques. The addition of carbons in the foundry creates a molecular cage structure—lighter than normal metals and yet still remarkably strong. Repeated folding of the metal during forging further enhances *beskar*'s strength. It's still regarded as more desirable than durasteel and even cortosis.

Armor is often handed down between generations, especially the *beskar* type. It's intricately customized to suit the wearer's needs and tastes and is worn by both genders.

Armor colors and markings can indicate many things, from clan or family to more ephemeral concepts such as state of mind or a particular





mission. Sand-gold represents a quest for vengeance; black, for justice. Mando'ade will often repaint their armor with new colors if they're on a particular task or have changed clans. With the exception of the Mandalore, markings never correspond to fixed rank—a concept they find hard to accept.

Sometimes, though, colors on armor simply express personal preference. Blue and green are especially popular. While other soldiers opt for camouflage, Mandalorians seem not to care about being conspicuous: "It's one thing to see us coming, and another to do something about it" is a common Mando saying.

Sigils—symbols painted on the helmet or chest-plate—often identify the wearer's allegiance, lineage, or loved ones. But they can also be marks of honor, such as the *ja'galaar'ia sur'hail'se* (shriek-hawk eyes). *Jaig*, as they're better known, are bestowed as awards for bravery by some clan leaders.

But however central armor is to the Mandalorians' culture and self-image, they never forget that it's what lies beneath the armor that makes a soldier. "*Vend'ori'shya beskar'gam*" (a warrior is more than his armor) is a popular Mando saying.

Mando'ade are a frugal people, and many amass sizeable fortunes. Although modern banking practices mean most put their credits into shares and savings, they still invest much of their wealth in their armor and their weapons (left). Jewelry, when worn, is plain and functional. It's often a heavy belt of precious metal—a very portable form of currency—or a collar.

Ear piercing is especially frowned upon because earrings can be torn off in a fight, causing injury. If you ever encounter a Mandalorian with pierced ears, and they remove their earrings, run for it. It's a sign that they plan to fight.

MIXING WITH MANDO'ADE

Mandalorians are much more sociable than generally supposed. Most *aruetiise* encounter them at the point of a blaster, but if you meet them in a more peaceful setting they're usually gracious hosts and honest business associates. As long as you observe the following rules, you need never discover their aggressive side.

- Say what you mean.
- Never refuse the offer of a drink or a meal—for nomadic people, who live hand to mouth, this is the greatest compliment they can pay a guest.
- Never make a pass at a Mando'ad of either sex unless you intend to offer marriage and become Mando.
- Look them in the eye or, if they're wearing helmets, look straight into the horizontal section of the visor.
- Take off your boots when entering their home.
- Pay your debts immediately.
- Make a fuss of their children.
- Treat elderly Mando'ade with reverence. Any Mando who survives to a venerable age must be an exceptional warrior, and will still be capable of making you regret your lack of respect.

Some *aruetiise* find the Mandalorian character and culture so appealing that they join them. This life is not for the faint-hearted, but those who value loyalty, commitment to family, and a passionate zest for life will find the Mandalorian way irresistible.

After all, *alii't ori'shya ta'i'din*—family is more than bloodlines.



NO WORD FOR HERO

THE MANDALORIAN LANGUAGE

The Mandalorians have no word for *hero*, but many different words for *stab*. Being compared to a Hutt is the worst insult, and the word for *mother* and *father* (*buir*) is the same. Mando'a is the robust, direct language of a robust, direct people.

Mando'a's origins are unclear. Despite the language's similarities with that of the Taung, from whom the original inhabitants of Mandalore were thought to be descended, it also contains elements not found in other galactic languages.

The structure is agglutinative, meaning that Mando'a takes elements of words and joins them together without changing their form to create new words. This practice makes Mando'a an expressive language that's easy to learn—an important consideration for a culture that regularly adopts adults from other races and species.

Mando'a is the language of both the warrior and the poet. Although the pragmatic Mandalorians are rarely seen as sensitive and artistic, they have a rich tradition of epic poems, myths and songs that are recited and sung among the clans as part of their oral history. When you're a nomad, you can't rely on libraries. You take your history with you in your memory.

The language is a very regular one. It has no cases, only two forms of the verb and a tense prefix system, and simple rules for creating adjectives out of nouns and verb stems. Spelling and punctuation have optional forms so it's hard to get it wrong. What other species might take for sloppy grammar, Mandalorians embrace as the right of the individual Mando'ad (son or daughter of Mandalore) to add their own touches to their language, much as they customize their armor.

Although most Mandalorians conduct business transactions in Basic and Huttese, long association with both languages has had little impact on Mando'a. Respect for the language's original form—and its inherent flexibility—means that few words are borrowed from other tongues. When the need for a new word arises, the Mandalorians prefer to create it from Mando'a's existing vocabulary. Modern Mando'a has an uncomplicated grammar but some of its concepts require a little adjustment for a Basic speaker. It's frequently vague about tenses and has no gender. The good news is that it's logical: word order is important, as in Basic, and

there is no need to make adjectives and verbs agree with subjects.

Mando'a has adopted a prefix system to indicate tenses to avoid confusing the *arvetlise*, or non-Mandalorians. Colloquially, there is no past tense for Mando'ade, because they live their history, and no future tense because they have no plans beyond surviving the day. In fact, some hard-liners say that expressing ideas in the future tense shows a reluctance to accept death, and is un-Mandalorian. But business is business, so a concession has been made to a galaxy where linear time tends to matter, especially for legal contracts. But the fact that Mando'ade carefully amass fortunes is proof that they do think very much beyond the day, or at least plan for their children's welfare.

The prefixes *ru* (past) and *ven* (future), placed between the subject and the verb, distinguish the language's three simple tenses. There is no passive verb form; it's active or nothing, in keeping with the decisive Mando nature. The pronoun indicates the part of the verb, which can be confusing for some non-Mando'a speakers, but is clear to anyone who speaks Basic.

Syntax is critical in spoken Mando'a. Word order is everything, as there are no cases or verb variations. Poetic or sung Mando'a is much more free-form and can be hard for non-Mandalorians to translate. Most poems and songs are embedded in culture, so all native Mando'a speakers understand the meanings.

VERBS

The infinitive ends in *-ir*, *-ar*, *-ur*, or *-er*. Removing the "r" usually produces the stem, e.g.: *jurir*: to bear or carry
Ni jurir kad: I carry a saber.

Sometimes an apostrophe separates the terminal vowel, to indicate the slight glottal stop of some Mandalorian accents. This apostrophe, known as a *beten*, or sigh—as in Mando'a—can also indicate breathing, pronunciation, or dropped letters.

So *ni jur'ir kad* (I carry a saber) or even *ni jur'kad* is as correct as *ni jurir kad* in some communities. Mando'a is predominantly a spoken language, and contractions and pronunciation variations occur much as they do among Basic speakers. Dropping or eliding the terminal vowel of the conjugated verb to ease pronunciation is especially common in poetry and song.

The verb *cuyir* (to be) is frequently dropped and indicated by word order, as in *ni (cuyir) verd*—I (am) a warrior. The tendency to drop words that Basic speakers expect to hear can create confusion and appear abrupt, but over millennia Mando'ade have adopted the terse style of military orders, assuming that unspoken words are understood. To say "It's good", a Mandalorian will often just say *jate* (JAH-tay), or good, rather than *bic jate* (beek-JAH-tay) or the full form with the verb, *bic cuyi jate*.

OTHER WAYS TO USE VERBS

The addition of the prefix *tion* turns a statement into a question. *Gar verborad'ni* means "You're hiring me." Add the prefix and it becomes the question "Tion'gar verborad'ni?" ("Are you hiring me?")

The prefix *ke* (from the word for order) indicates a command. Using *ke* with the infinitive is formal, but in everyday colloquial use the verb loses its *-r* ending.

Ke nu jurkadir sha Mando'ade! or *Ke nu'jurkad sha Mando'ade!*: Don't mess with Mandalorians!

To create the negative form of a verb—or, in many cases, a noun—Mandalorians add the prefix *n'*, *nu*, *nu'*, or even *ne* (depending on ease of pronunciation) before either the whole sentence or the negative phrase, depending on meaning. Pronunciation is always a key factor in determining which letters are dropped when spoken. The negative prefix often denotes negative forms of nouns, much as we use the prefix *un-*, such as *ne'bril'kase* (unhappy), which Basic speakers can understand immediately. But there are also more unusual examples, such as *ne'waadas* (poverty, or "un-wealth").

Here is a summary of the verb forms, using *jurir*:

Ni jurir kad: I carry a saber.

Nu'ni jurir kad: I don't carry a saber.

Ni ven jurir kad: I will carry a saber.

Ni ru jurir kad: I carried a saber.

Ke jurir kad: Carry that saber! (Formal.)

Ke'nu jurir kad: Put that saber down! (Literally, "Don't carry that saber!")

NOUNS AND OTHER PARTS OF SPEECH

Gender nouns are the same for men and women. Gender is implied contextually, if



relevant. Father and mother are the same word, a unique system among the languages of sexually reproducing beings. Son and daughter are the same word, as well. Where gender clarity is necessary, the adjectives *jagyc* (male) or *dahc* (female) are added.

The indefinite article *eyn*, (an) is almost always dropped except for emphasis, as is the definite article *te*, or the more emphatic *haer* (the).

Plurals are formed by adding *-e*. The *"e"* is always pronounced. For example, *ade* (sons, daughters, or children) is pronounced AH-day. The plural was originally indicated by an *-a* suffix, which has disappeared over time. It's thought to have been vocalized originally as a long *ay* sound. When a word ends in a vowel, the plural is formed by adding *-se*, as in *arveti-se*, the plural of *arveti*.

PRONOUNS

As with nouns, pronouns have no gender. Some are also possessives, such as *gar*, which means both you and your, and—as in Basic—is both singular and plural. *Kaysh* means both him and her, and his and hers. *Val* means they or theirs.

However, *ni* (me), *ner* (my), *mhl* (we) and *cuan* (our) do have different forms. This is thought to be a remnant of an ancient Mandalorian dialect.

ADJECTIVES AND ADVERBS: ONE AND THE SAME

Adjectives and adverbs are formed by the addition of the suffix *-la* or *-yc* (pronounced *eeh*), depending on which makes pronunciation easier. So both *jagyc* and *jag'la* can mean masculine. There is also no distinction drawn between adjectives and adverbs. Non-Mando'a speakers may mistakenly believe Mandalorians to be poorly educated if they say in Basic, "The boys done good." It simply means that they're unfamiliar with the past tense and adverbial forms. Either way, it's a bad idea to point out this apparent grammatical shortcoming.

Comparatives and superlatives tend to be constructed from adjectives with *-shy'a* for the comparative (e.g. *draishy'a*: brighter, stronger) or *-ne* for the superlative (e.g. *jatne*: best).

VOCABULARY

The words a culture uses express its values and outlook. There is no Mandalorian word for hero. Heroic behavior is expected of both genders: it's not exceptional. There are, though, several words for coward and criminal.

Hut'un is the worst insult, meaning a coward, although Hutt don't appear to know (or care) that the word stems from Mandalorian

distaste for the Hutts' preference for hiring others to do their fighting for them.

Understand the derivation of Mandalorian words, and you understand the Mandalorian mind. A classic example is the word *taylir*: to keep or hold. Adding the prefix *kar-* (from the word for heart, *kar'ta*), creates *kar'taylir*—to hold in the heart, or to know. Mandalorians have long relied on oral history rather than written records and memorize most of their knowledge, believing that the heart is the true seat of the intellect. Adding one more word, though, makes *kar'taylir* take on an entirely different meaning—*kar'taylir darasuum* means to hold in the heart eternally, and therefore to know eternally, and so to love. Mandalorians believe that the essence of loving someone is complete knowledge, not romantic mystery. This philosophy is typical of a nomadic warrior race for whom trust, loyalty, and the ability to rely on your spouse and your clan is paramount. Mando'a are not ones for romantic gestures, but they're almost always faithful, reliable partners.

PRONUNCIATION

Mando'a is pronounced much as Basic, with a few exceptions. There is no "f," "x," or "z," although some regions do pronounce "p" almost as ph and "s" as z. Those letters have been added to the Mandalorian written alphabet to aid the transliteration of foreign words.

Occasionally, the pronunciation of "t"s and "d"s are swapped. "T" is the modern form; "d" is archaic. "V" and "w" are also sometimes interchangeable, as are "b" and "v"—another regional variation. "J" is now pronounced as a hard "j" as in joy, but is still heard as "y" in some communities.

The initial "h" in a word is usually aspirated, except in its archaic form in some songs and poems, and "h" is always pronounced when it occurs in the middle of a word.

There are no silent letters in Mando'a. Like its people, what you see is what you get. Other points to note:

-uy: pronounced oo-ee

u: oo

cye: shay

-yc: sh after a vowel

c: k, when it comes before a at the beginning of a word

c: s, when it comes before other vowels at the beginning of a word or in the middle of a word

cy: sh or ch

Pronouncing terminal consonants varies in songs. They often become extra syllables. For examples, *tor* becomes *to-rah* and *tang* becomes *tan-gah* to maintain rhythm and meter.

BASIC PHRASES

Su cuy'gar (soo-COO-ee-gahr): Hello (or, You're still alive.)

Su'cuy (soo-COO-ee): short form, similar to "Hi"

Re'tureye mhl (re-TOOR-shay mee): Goodbye (or, Maybe we'll meet again.)

Ret' (rett): Short form, as in "Bye"

Gadet'ye (gad-ETT-yay): Please

Vor entye (vor-ENT-yeh): Thank you

Vor'e (VAW-ray): Short form, such as "ta" or "thanks"

MANDALORIAN LANGUAGE IN ITS CULTURAL CONTEXT

Birth, marriage, death, and earning a living: what preoccupies us also preoccupies Mandalorians. The following chants, declarations, and words are part of the Mandalorian life cycle.

Buy'ce gal, buy'ce tal (This is popular drinking song among Mandalorian soldiers.)

Buy'ce gal, buy'ce tal

Veber'ad ures allit

Mhl draar baat'I meg'parjil'se

Kote lo'shebs'ul narit

Loose translation, edited for strong language:

A pint of ale, a pint of blood.

Buy's men without a name

We never care about who wins

So you can keep your fame.

This cynical chant expresses mercenaries' wry pragmatism. Not all Mandalorians are mercenaries, but when they are, they accept that life can be cheap and victory irrelevant.

Pre-battle chant	Translation
Oya'cye	Life
Ky'ram	Death
Mare'cye	Revelation
Darasuum	Eternity
Oyal Oyal	Let's live! Let's hunt!

An ancient chant to prepare for battle or for a hunt, this is as near to a prayer as Mando'a get. The word for hunting is related to the word for life—*oyacye*—because Mando'a regard life as a hunt for identity and inner strength, ending in the "kill" of finding eternity.

The Mando'a dictionary (go to Hyperspace online) shows the most commonly used Mandalorian words. As research continues, more vocabulary is being collated by the Galactic Institute of Linguistics. Take the simple grammatical rules outlined here, and see if you can create your own Mando'a sentences.

Pakod—oyal It's easy—let's go! ☺

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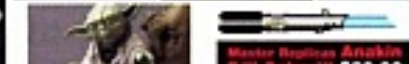
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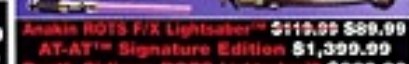
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A New

Now that Episode III is out on DVD, future generations will watch the *Star Wars* saga in chronological story order—what does that mean? *By J. W. Rinzler*

Future generations will never see the first *Star Wars* trilogy the way previous generations did. Like millions of my contemporaries born before 1970, more or less, we saw *Star Wars*, *The Empire Strikes Back*, and *Return of the Jedi* in 1977, 1980, and 1983, respectively. In *Star Wars* (its title in 1977), the onslaught of new sensory experiences included being afraid of a sinister, mysterious Darth Vader and discovering a hermit named Ben Kenobi—a “Jedi” who knew about something called the “Force.” Director-writer George Lucas introduced us to outsider-farm-boy Luke Skywalker, genial scoundrel Han Solo, and their potential love-interest, Princess Leia. Following the release of Episode V: *The Empire Strikes Back*, whole school yards were abuzz with the controversial news that Darth Vader was really Luke’s father! A tiny green Muppet named Yoda made his first appearance, and the love triangle between Han, Leia, and Luke intensified. The next shock was revealed in Episode VI: *Return of the Jedi*—Luke and Leia were actually brother and sister! Which left the way clear for ol’ Han. We also met the Emperor, who knew how to use lethal blue lightning, and we saw Darth Vader without his helmet for the first time.

Needless to say, those who will now be watching the saga in story order—Episodes I through VI—will not be feeling the same way as earlier viewers did about these same scenes. Indeed, the prequel trilogy has turned so many events on their heads, it’s mighty interesting to review how story-order viewing re-invents real-time preconceptions.

What George Lucas has done in most cases is put the viewer way ahead of the characters in terms of who knows what when. He has added to many scenes of the latter half of the saga what pundits call “dramatic irony.” Famed director Alfred Hitchcock defined this sort of story-telling best when he described two ways of filming two people having a conversation at a table. One approach has the audience listening for a few minutes to the couple’s banal conversation—when all of a sudden a bomb, which has been hidden beneath the table, explodes! The audience is of course surprised. The second approach is to show the bomb beneath the table to the audience at the outset of the couple’s conversation; by doing this, the director can play with everything the two characters say—their banal conversation can take on multiple meanings, or “dramatic irony” because the audience knows more than the characters. They are in anguish because of the suspense created by the ticking bomb.



Many moments in the Saga have echoes: Obi-Wan cuts off an assassin's arm in Episode II and a belligerent drunk's in Episode IV.

Orlando

In his 1960 film *Psycho*, Hitchcock used both surprise and suspense to create a masterpiece of audience manipulation. From 1977 to 1983, Lucas used key revelations for the sake of surprise—but nearly all of these former shocks have now, thanks to the prequel trilogy, become more like the ticking bomb beneath the table. If one watches Episodes I through III first, one knows more than do the characters in Episodes IV through VI. Assuming you have just watched the prequel trilogy and are about to watch the next trilogy for the first time, here is how your experience may differ from that of previous generations who saw the films when they first came out (please note that the following list is by no means exhaustive and does not take into account subsequent changes to the theatrical releases):

STAR WARS: EPISODE IV A NEW HOPE

1977: Audiences thrill to the film's first shots in which a space ship (of some kind) is attacked, overshadowed by a much larger space ship (of some kind), and boarded (below right). An ominous black-armored villain then leads white-armored infantry against lower-tech humans; once the latter are defeated, the villain interrogates a brave, beautiful princess. During all of this, two robots bicker and then escape.

2006: Because it is now introduced in Episode III, future generations may recognize the smaller ship as Senator Bail Organa's starcruiser, and the larger ship will have a familiar look. Moreover, viewers will probably understand that the white-robed heroine is a full-grown Leia, particularly as one of the Imperial officers mentions how their actions will be reviewed by the Senate.

Darth Vader of course will have a tremendous history when he walks through the door—all the emotional baggage of Anakin Skywalker: slave, Padawan, fallen Jedi, and so on. Plus the audience will know that he's actually threatening his daughter—though he's still in the dark as to her identity. Talk about dramatic irony....

We'll also know that Anakin/Vader created the golden droid called C-3PO. Neither he nor R2-D2 will be anonymous, while the stormtroopers will be seen as traitorous clone troopers. All of which will give rise to many, many emotions absent before, while previous emotions will no longer be felt. The 2006 feelings will be triggered by the long back stories of many of the characters and vehicles, while the 1977 sense of wonderment will be diminished.

1977: On a strange desert planet, audiences discover Luke, a future-less teen living with his aunt and uncle. He is led by the two droids to a mad hermit known as "Old Ben Kenobi" (opposite page, below right). The latter presents Luke with an "elegant weapon for a more civilized time." As this weapon hums to life, viewers the world over are mesmerized by their first glimpse of a lightsaber.

2006: Thanks to Episode III, viewers will know now that Luke is a major hope for saving the galaxy, son of the "Chosen One"—and that the "strange old hermit" is actually Jedi Master Obi-Wan Kenobi (opposite page, below left), former member of the Jedi Council, who's been hanging out in the desert for 19 years watching over Luke. Kenobi is now laden with a history of conquest—Darth Maul, General Grievous—and failure, having been obliged to hunt down his former Padawan turned Sith, Luke's father, Anakin Skywalker.

The audience will perhaps be confused or intrigued as they listen to Obi-Wan's explanation to Luke of what actually happened: that Darth





Vader (Luke's father) was Obi-Wan's student "until he turned to evil" and killed Luke's father (Darth Vader) during the Clone Wars. As Anakin's last words to Obi-Wan in Episode III were "I hate you!" it might seem strange that Obi-Wan explains to Luke, upon giving him Anakin's lightsaber, that his father wanted him to have it. Coupled with his bizarre explanation concerning Luke's father and the fact that the aging Jedi can't seem to remember R2-D2, one can't help thinking that Obi-Wan is more than living up to Uncle Owen's epitaph, "crazy old man!"

1977: Terrifying Darth Vader prepares to interrogate Rebel leader Princess Leia (above right).

2006: Vader will appear even more terrifying—and terrifyingly ignorant—as he doesn't hesitate to torture his own daughter (above left). Somebody call a social worker!

1977: The Death Star annihilates a peaceful planet called Alderaan (far right).

2006: Alderaan, like the Clone Wars, will now have a visual counterpart in the audience's memory (right).

Knowing that Leia's adopted father, Bail Organa—whom we've come to know in Episodes II and III—is also being snuffed out will most likely add to this scene's poignancy.

1977: On the Death Star, Vader cuts down Obi-Wan (below right), who very mysteriously offers no resistance to the former's death stroke. Afterward on the Millennium Falcon, Luke and Han discuss the Princess as potential suitors.

2006: At the end of Episode III, Yoda tells Obi-Wan that his former Master, Qui-Gon Jinn, will teach him how to merge with the Force after death while retaining his consciousness. Audiences will therefore understand that

Obi-Wan is merely using Vader to complete his mission (and to illustrate to Luke that death is an illusion). Nevertheless, this scene may actually become even more powerful than before, because the audience will have seen the duo's previous all-out brawl (below left); given Vader and Kenobi's strenuous efforts to kill each other a mere hour-of-film-time before, audiences may be even more surprised by Obi-Wan's new, more spiritual approach to conflict.



As for the trio of heroes, it's hard to say if audiences will go, "Ewww! Back off, Luke—she's your sister!" At any rate, knowing that Luke and Leia are related will definitely add new dimensions to what was standard male posturing in 1977.

1977: Darth Vader is foiled by Han Solo in the Millennium Falcon, and spins off into outer space.... Younger audiences not acquainted with the serials of the 1930s and 1940s wonder...why? Bond villains, such as Doctor No and Goldfinger, almost always died at the end of the film—where did Vader go?

This actually brings us back to the opening crawl, which, though it outlined the beginning of a story the audience hadn't seen, could not predict



a sequel that very few in the audience could imagine. I remember someone who was thirty years older explaining to me that maybe Darth Vader would return in another movie. This was a revelation.

2006: Everyone understands that Darth Vader will rise again.

STAR WARS: EPISODE V THE EMPIRE STRIKES BACK



1980: The love triangle between Han, Leia, and Luke intensifies when Leia gives Luke a big kiss (as Han watches).

2006: Yuck! Of course, the saving grace is that the kisser and kissees are still ignorant of their true relationship. But, boy, is that bomb ticking loudly for the audience.

1980: Instructed by the specter of Obi-Wan to go to the Dagobah system, Luke lands his X-wing on a swampy planet and is pestered by a diminutive frog-like creature, who is eventually revealed to be a Master Jedi (above inset).

2006: Granted the surprise factor will no longer exist in Yoda's first few scenes, the overall effect of his return after the absence of an entire film should be enormous. It may also be sad. The last time we saw him in action (above), Yoda was in his prime, facing off against the Emperor in digital splendor. Now he will be much diminished, yet, with Frank Oz's

great puppetry, even more moving than he was in 1980. Audiences will physically feel his exile—the once great leader of the Jedi Council is now living in a hovel accompanied by slimy creatures. The fall of the great Republic will be encapsulated in Yoda's reduced circumstances.

1980: In hologram form, the Emperor speaks to his servant, his immensity dwarfing Darth Vader and establishing visually who is dominant in their relationship. At the time, audiences were in the dark as to the Emperor; no one knew who he was or from where he came.

2006: This scene is so important that Lucas rewrote and reshot it during principal photography of Episode III in Sydney, Australia. Ian McDiarmid (the Emperor) and Hayden Christensen (Darth Vader) were given additional lines that took into account the fact that both of their characters will now know who Luke Skywalker is and understand his importance. In the new story-order, this scene becomes pivotal: Darth Vader can be seen as trying to find a way to save his son—"he is only a boy"—and the Emperor reappears, like Yoda, after being absent from an entire film. His resurgence should send appropriate chills down future audience's spines.

1980: Chewbacca is thrown into prison with a discombobulated C-3PO (below right). Why would the Imperial stormtroopers decide on their own to let him keep these parts?

2006: As Ryder Windham wrote in the comic book story "Thank the Maker," this part of *Empire* makes more sense with the advent of Episode I, in





which we learned that young Anakin built the droid from scraps (previous page, lower left). Windham hypothesizes that Vader, seeing the droid that he created, has pity on C-3PO and allows Chewbacca to reassemble him. All of this presumably takes place off-camera. Nevertheless, future viewers will certainly feel more than past generations did when Vader encounters the golden droid, perhaps wondering what feelings the latter might engender beneath the former's impenetrable mask. In 1980, Cloud City was where three strangers met; in 2006, the history between Vader and both C-3PO and R2-D2 will change the tenor of many scenes.

1980: Incredibly evil Darth Vader announces to farm-boy Luke Skywalker that they are in fact father and son (above right). Luke defies him, answering, "No, that's impossible!" and audiences the world over are terrified that he might be wrong.

2006: As George Lucas says, "Now it's almost a relief. Now Luke knows what we've known all along." Instead of this news being a revelation to audiences, it deepens the story already being told—Luke is simply and finally being brought up to speed, and viewers may now wonder how he's going to deal with something they've known all along. The fact that future audiences will have witnessed the complete story trajectory of Padmé—her early adventures, secret marriage and pregnancy, her death at the hands of Anakin/Vader, and the birth of Luke and Leia (above left)—will most likely add even greater depth to this scene. Before, Vader's revelation was a case of surprise; with the prequels, "I am your father" is the explosion of the bomb that has been ticking for two entire movies!



STAR WARS: EPISODE VI RETURN OF THE JEDI

1983: The Emperor disembarks in hideous flesh-and-blood (below right). He is Darth Vader's master—a mysterious figure who is only mentioned in Episode IV, and who appears only briefly as a hologram in Episode V.

2006: Considering he's been absent for two films, and having watched Senator Palpatine's long, steady plot to take over the galaxy (below left) and become Emperor, audiences should now thrill to the return of Darth Sidious. Attentive viewers who have understood his manipulation of all the players in the prequels will be dismayed by his intervention—for Luke, surely the jig is up! Darth Vader's obeisance to his protector should further enforce that feeling of doom. Up to this point in the saga, no one has been able to outsmart this particular Sith Lord.

1983: Luke returns to Dagobah, where Yoda and Obi-Wan confirm Vader's parentage—and Yoda tells Luke that Leia is his sister, hence Force-sensitive.

2006: Yoda has already mentioned in *Empire* that "there is another." His cryptic remark was originally meant to add another layer of mystery to the story. Audiences in 2006, however, will have understood that Yoda is simply referring to Leia. In *Return*, when Luke finds out what the audience already knows, it'll be another case of the audience perhaps breathing a collective sigh of relief. Luke is finally aware of the whole story, more or less, and everyone's on the same page (except Han and Leia, of course).

1983: In the Ewok village, Luke asks Leia if she remembers her mother. The princess remembers only feelings and her beauty. He then tells her about Vader—and that they are brother and sister.





2006: These lines take on much more significance with the presence of the prequels. They hark back to long-suffering Padmé, who may have been naïve, but whose tragic downfall and sad death after delivering Luke and Leia we all saw. We saw the two infants separated, for the sake of the future of the galaxy—indeed, it's taken three films to get them back together, for each to recognize the other. When Luke continues by telling Leia that there is still "good" in their father, his mission takes up where his mother's ended, with her telling Obi-Wan on her death bed that there is still good in Anakin (actually Luke first makes this confession to Obi-Wan, too, earlier in the film).

In addition, of course, Leia may now marry Solo (and R2-D2 can stop biting his tongue, or tongue circuit?). In 1983, Luke and Leia's relationship seemed a bit of an add-on, a story element designed to justify Luke's rage at his father during the subsequent Death Star scene (he attacks his father in earnest when Vader contemplates turning Leia to the dark side). With the background of the prequels, the brother-sister relationship is up front and constitutes the second ticking time bomb; now it is seminal to the saga.

1983: Standing before the Emperor, as the Rebel attack against the Death Star slowly fails, Luke throws away his lightsaber, claiming, "I am a Jedi, like my father before me." But the Emperor is playing possum. Although movie logic required that the Emperor have some secret power, most viewers are surprised by the Emperor's vicious and sudden attack on Luke (below right), using for the first time a kind of lethal and unstoppable blue lightning. Who knew the dark side could do that?!

2006: Now when Luke tosses his lightsaber into the darkness, audience reaction may be along the lines of, "Oh no! We know who this Emperor guy is and what he can do. Luke, you're toast!" And that's

of course because they will have already seen Palpatine handle four Jedi at a time; they will have already seen his penchant for playing possum, and they will have already seen how that led to his murder of Mace Windu (below left). Not only is the blue lightning no longer an innovation, Luke's inability to counter it, as Yoda did in Episode II, may give the audiences even more reason to worry—Luke is not that powerful a Jedi.

While Luke's predicament worsens, the increased history between Darth Vader and Emperor Palpatine will make the climax of *Jedi* easily ten-fold more dramatic than it was in 1983. Poor manipulated Anakin will finally take revenge on his incredibly evil puppet master. As the father watches Sidious electrocute his son, audiences will imagine all sorts of things—perhaps Vader is remembering Padmé? (Scholastic's *Return of the Jedi* junior novelization depicts the scene as such.) In fact, it may be that the emotional center of the scene will have moved: in 1983, the main dramatic tension existed between Vader and Luke; for viewers in 2006, the tension between Vader and Palpatine could rival that between father and son. Essentially, audiences will be experiencing two father-son relationships playing themselves out simultaneously. ☹



Yoda's Right Arm



Animator Jamy Wheless' work on Yoda for *Revenge of the Sith* achieved new heights of realism, lending incredible emotional depth to an old friend.

By Daniel Wallace

WHEN word leaked that a computer-generated Yoda would appear throughout *Star Wars: Episode II Attack of the Clones*, fans held their breath—then let it out in whoop of delight when they saw the results. This unhindered, emotive Yoda proved so convincing that at least one online movie site called for Yoda's nomination for the Best Actor Academy Award.

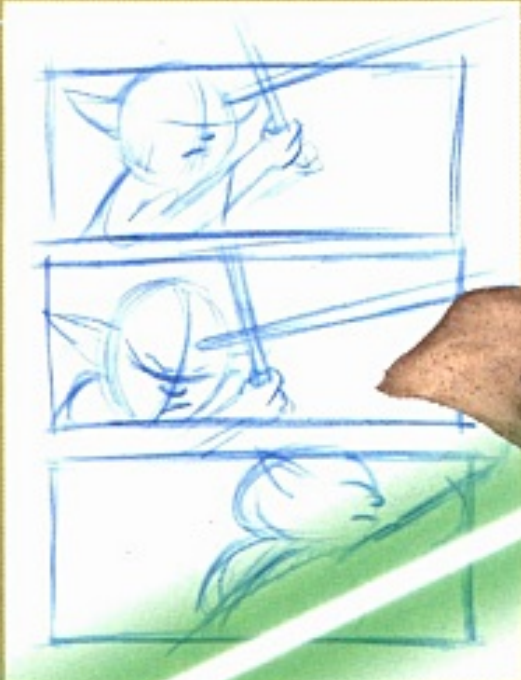
For that, you can thank Jamy Wheless and his team of animators. The man who helped bring the CG Yoda to life is a soft-spoken native of Chattanooga, Tennessee, whose childhood notebooks bore the pencilled scribbles of monsters, superheroes, and Jedi Knights. Once the resident artist of his junior high school newspaper, Wheless is now Yoda's lead animator and award-winning animation director Rob Coleman's trusted lieutenant (and the illustrator of this issue's exclusive cover image).

The irresistible lure of computer animation entranced Wheless, who received formal art training at Auburn University before embarking on a six-year stint in advertising and magazine illustration. While creating 2-D computer illustrations for the Atlanta ministry Walk Through the Bible, he saw *Jurassic Park*, which had the impact of a blaster bolt between the eyes. Though Wheless instantly knew his future lay with 3-D animation, his first experiments with the new medium proved maddening.

"It felt like you'd put bricks on my hands, then tied them behind my back," says Wheless. "It finally clicked when I experienced the intuitiveness of the right software package, where it was almost as instinctive as my drawing. That's where [animators] try to get back to—that state of mind where everything's intuitive and you just move with it."



ILM 30th
ANNIVERSARY SERIES



ILM hired him in 1996. After the move to California, Wheless started in ILM's commercials division, making a name for himself with his first supervising job. His team's work on Marfalump, an alien chatterbox with a Pepsi obsession, received the advertising industry's Clio award for Most Outstanding Character Performance. "It was really a blast," recalls Wheless. "It was just a small group of animators, and I think we hit a home run."

Marfalump's success paved the way for Wheless' entry into feature animation. He contributed new CG performance shots of E.T. for the theatrical re-release of *E.T.: The Extra-Terrestrial*, then helped polish *Star Wars: Episode I The Phantom Menace* for its DVD debut. Wheless added an

extra shot of Sebulba swaggering toward his Podracer, waving his arms to the crowd and generally hamming it up. "It was just, let's get in there and have some fun," says Wheless. "The pressure was off because the movie was already made."

By this point, *Star Wars: Episode II Attack of the Clones* had become the next big project around the ILM offices. Wheless, who hungered for the chance to

work with animation director Rob Coleman, got his chance when Coleman gave him a bit of low-profile CG work. Although Wheless' Jedi Temple analysis droids would ultimately be cut from the movie (later resurrected among the DVD's bonus features), Coleman liked what he saw. Wheless became CG animator for greasy-spoon proprietor Dexter

YODA STRUGGLES TO HOLD OFF DARTH SIDIOUS

When Yoda crosses sabers with the movie's arch-villain, he doesn't launch into a pinwheeling display of acrobatics, as he did against Count Dooku in *Episode II*. Instead, Yoda faces the dark side's fury, channeled by the most powerful Sith Lord in history. "Rob Coleman wanted Yoda to feel the power of his enemy," says Wheless, "like a force he's never dealt with before."

Wheless' team worked out three key poses to tell the story:

- 1) Yoda and Darth Sidious lock lightsabers
- 2) Yoda is forced back by Sidious' power, and grimaces in pain
- 3) Yoda uses all his strength to push Sidious back

The position of Yoda's body within the boundaries of the movie frame proved to be key. Negative space, or the "unused" area surrounding Yoda, became an important part of the composition and helped tell the story. "Notice how Yoda is pushed down and back into the left corner when he's feeling the weight and power of Sidious' light saber," says Wheless. "We then had him fully extend to the upper right corner of the frame to show that he's managed to push Sidious away."

Wheless began with sketches of how Yoda would move through the frame, and had animator George Aleco-Sima act out the performance (bottom left). Wheless then blocked the shot, which is quite similar to the final poses. "The shot is only three seconds long, but it communicates to the audience that Yoda has met his match," he says.



Jettster, and still describes Dexter's rumbling, undulating belly laugh as one of his favorite shots.

And then came Yoda. Much earlier, during production of Episode I, Coleman showed an approving George Lucas a few Dagobah scenes from *The Empire Strikes Back*, reanimated with a computer-generated Yoda as a proof-of-concept exercise (don't worry—that Yoda will remain unchanged). With the boss on board, Coleman recruited Wheless to become one of Yoda's lead animators. "He sat me down and informed me that this would be the first speaking CG Yoda ever seen in the history of film," remembers Wheless. "Just really over-embellishing, and trying to make me nervous, and of course I was. He asked me, 'So what do you think?' And I said, 'As soon as I get the knot out of my stomach, I'll tell you.'"

The team needed to create a CG model of Yoda, but which Yoda? Wheless admits the puppet crafted for Episode I: *The Phantom Menace* was slightly off model. Instead, Wheless referenced what he calls "the bible"—the original *Empire* puppet introduced to audiences in 1980. This famous movie construction, designed by *Empire*'s creature effects chief Stuart Freeborn and only 28 inches tall, came to life through the voice and movements of puppeteer Frank Oz. Many of CG Yoda's character beats, such as the quavering in his ears when his head turns, are physical artifacts from the puppet. Others are Oz creations—including the pauses before Yoda speaks, his dramatic intakes of breath, and his peeved pettiness.

"[Frank Oz] had limitations on what he could do with [Yoda's] face, but the body tells it all, and Frank was able to convey emotion and attitude," says Wheless. "We made notes on how quickly the eyes would turn, how the mouth is pulled to one side, and how the ears jiggle. All those organic mishaps, we tried to bring that into the CG world. It's a tribute to a guy who knew what performance was all about." Despite CG's liberating effects, Wheless is careful to work within the confines originally established by Oz. "We can embellish, but we can't stray too far," he explains. "We can't have Yoda articulating every word, because a puppet doesn't do that."

For his first Episode II scene, Wheless selected a quiet meeting between Yoda, Mace Windu, and Palpatine in the chancellor's office. In a profile shot, Yoda ruminates on the gathering gloom and delivers a variant on his "always in motion is the future" line from *Empire*: "The dark side clouds everything. Impossible to see, the future is." Satisfied with the dialogue animation, Wheless tackled increasingly complex scenes. In the

ANAKIN SEEKS ADVICE IN YODA'S CHAMBERS

This is Wheless' favorite scene from Episode III. Anakin, tormented by recurring nightmares of Padmé's death, seeks guidance from Yoda.

"What makes this a great sequence is not only the performance, but the lighting on Yoda's face," says Wheless. "This rivals any CG shot I've seen in film." Credit for the unique lighting effect, in which alternating bars of light and shadow play across Yoda's face as sunbeams peek through a slatted window, goes to John Helms and his team of technical directors. The broken light pattern illuminates Yoda's translucent skin and underscores the conversation's theme: the light and dark sides of the Force.

"'Train yourself to let go of everything you fear to lose' is just a great line," says Wheless, referring to the ill-fated counsel Yoda offers his troubled Knight. "It hits the pinnacle. When Yoda says that, [Anakin] looks down and doesn't respond. There's his answer. It's that moment when Anakin chooses to go to the dark side."

With Rob Coleman's direction and Frank Oz's voice track, Wheless and animators Jakub Pistecky and Mala Kayser crafted Yoda's interactions with Anakin. "We really pushed each other to give a genuine, sincere performance," Wheless says. "I must have shot 30 or 40 takes of video reference for the final shot before finding the right emotion for Yoda."



THE MANY FACES OF YODA



process, he developed an aptitude for "thinking shots," such as the moment when Yoda senses trouble on the Geonosis battlefield and calls for a ship, setting up his confrontation with Count Dooku.

At the movie's climax, Yoda faces his former student in a cavernous hangar, each sizing up the other with hard eyes. "George wanted Yoda to pull out his lightsaber with a Clint Eastwood attitude. Tim Harrington animated the performance and it looked awesome. This time George wanted something with even more flair—something that would show his gunslinger side." ILM creature modeler Lenny Lee, who had martial-arts experience, acted out Yoda's moves for Wheless.

After Episode II, Wheless worked on another green creature—the Hulk, star of Ang Lee's 2003 film of the same name. Although exponentially larger in stature, the Hulk offered similar challenges, because Wheless had to convey personality through facial expression and gesture. Wheless says he learned a great deal about acting from director Lee, and couldn't wait to apply his new skills to his favorite *Star Wars* character.

Star Wars: Episode III Revenge of the Sith features more Yoda shots than ever before. Coleman and Wheless developed a facial system that contained six basic human expressions: sadness, joy, disgust, anger, fear, and surprise. As a model sheet, the facial system helped Yoda's expressions remain consistent between shots. Armed with this and other tools, Wheless challenged his team to become better actors, knowing the experience would make its presence felt through their animation. As a result, Episode III's Yoda hits a new height in realism, assisted by a script that brings the character to the edge of death and the brink of despair. Many of the film's most memorable moments feature the wrinkly Jedi Master.

A guaranteed crowd-pleaser occurs when Yoda marches into Palpatine's office. With the flick of a hand—and a flicker of the Force—he lifts two red-robed Imperial guards off the ground and bashes them senseless against the wall. "[ILM animator] Dave Sidley acted out and animated this shot," says Wheless. "We tried a variety of versions where Yoda would



"In Episode II, Yoda's expression varied from shot to shot, so before production began on Episode III, we developed a facial system to keep his performance consistent. Yoda's facial expressions were based on six human emotions: sadness, joy, anger, disgust, fear, and suspense. We programmed these faces in our proprietary software so the animators could click on an icon and instantly have [the basis] for an expression for their shot."—Jamy Wheless

use the Force to knock down the guards, but Dave had the idea of doing it with minimum effort—like swatting a fly. It got a big laugh in dailies. The composers [then] sped up the guards hitting the wall, which made it even better."



Yoda's fight with the newly crowned Emperor Palpatine goes badly, and the little Jedi Master escapes by crawling on his hands and knees through an access tunnel. "I really had a tough time," admits Wheless. "Just the physicalness of him scrunched and climbing through that tunnel bothered me. I hold Yoda up and I think of him as a distinguished personality, and to actually go through that, it's like, 'This is not Yoda!' You almost don't want to see that. It's so degrading." At this moment in the film, Yoda has

lost his cloak, and for the first time we get a sense of the character's skeletal and muscular structure. "That was something George was really specific about, that robe flying off. Getting Yoda to a level where he's just defeated," says Wheless.



John Helms was Wheless' partner in crime for Episode III. As a CG/TD (technical director), Helms was responsible for lighting and related technical matters for CG scenes. If Wheless was a movie director struggling to coax performances from his star actor, Helms was the director of photography holding a lighting rig. Helms created a generic lighting file to illuminate Yoda in most environments, including a special set of spotlights that call attention to Yoda's eyes. "It was like in the old film days," says Wheless. "Think 'Bette Davis eyes,' where you'd have a light that would make the eyes look really dramatic. [Helms] devised this little rig that basically follows Yoda around."

Wheless is quick to give credit to Juan Luis Sanchez's creature development team, which created the cloth simulation used for Yoda's robe. "It adds so much personality and character," Wheless says, noting that bouncing cloth during battle sequences is key to the illusion of reality. "Those guys are really the unsung heroes," he says. "Also Tim Naylor's rigging team made the model easy to animate."

Fans will be enjoying Wheless' work on DVD for years, and there's more on the way. *The Chronicles of Narnia: The Lion, the Witch, and the Wardrobe* recently hit theaters, featuring Wheless' CG work on incidental characters and battle scenes. He's currently putting the finishing touches on a crew of undead buccaneers for the upcoming *Pirates of the Caribbean: Dead Man's Chest*. "The great thing about working at ILM is that there are so many amazing, talented artists—on all levels! From the layout team to the animators, creature development, modelers—everyone."

Wheless also supervised new CG animation sequences for Episode I *The Phantom Menace* as a warm-up exercise for Episode III. Wheless and his team duplicated all shots of the Episode I Yoda puppet with the updated Yoda CG model.

So does that mean he would like to attempt a CG makeover for the Yoda of *Empire* and *Return of the Jedi*? The answer is quick and vehement. "No way," says Wheless. "I wouldn't dare. [The original Yoda] is the foundation that we stand on." ☺



YODA TALKS TO OBI-WAN



After Anakin's turn to the dark side, Yoda and Obi-Wan find evidence of their former student's atrocities on a holographic recording in the Jedi Temple. A despairing Obi-Wan claims he doesn't even know where to begin looking for Anakin. Yoda's wisdom points the way. "The boy you trained, gone he is," he says. "Use your feelings, Obi-Wan, and find him, you will."

This scene carried heavy emotional tinges of grief, anguish, and resolve. Wheless acted it out, and animator Virginie d'Annunzio brought it to life.

"I thought about how my grandfather would look at me when he knew the answer to something that I was struggling with," says Wheless. "He was stern yet loving. In a wonderful way, Virginie managed to convey that in the final performance."



By Pablo Hidalgo

Four Arms Really Are Better Than Two

PLUS, THE HUTTS ARE SMARTER THAN YOU THINK

I noticed while watching Volume One of the Clone Wars cartoon that when General Grievous is introduced, he uses his two arms and a leg during the his battle with the Jedi. I later looked through the starwars.com databank and saw that the description of General Grievous mentions repulsorlifts in his legs that enable him to fight with all arms and legs.

Knowing this, I watched Volume Two and saw Grievous' two arms split into four, just as in Revenge of the Sith. I gather that's because you wanted the cartoon to mirror his appearance in the movie, but did Lucas opt to show the general splitting his arms because it would have been harder to make him float, or was it the director's preference from the start?

When the team at Cartoon Network added Grievous in Chapter 20 of Clone Wars Volume One, they were essentially guessing as to how he would act and move in the final version of the movie. No finished computer animation of the character existed at the time, so the team, led by Director Genndy Tartakovsky, was free to come up with its own style of fighting for Grievous. This included capoeira fighting moves, an acrobatic combat style where the feet become just as dangerous as the fists. The result was an incredibly agile Grievous.

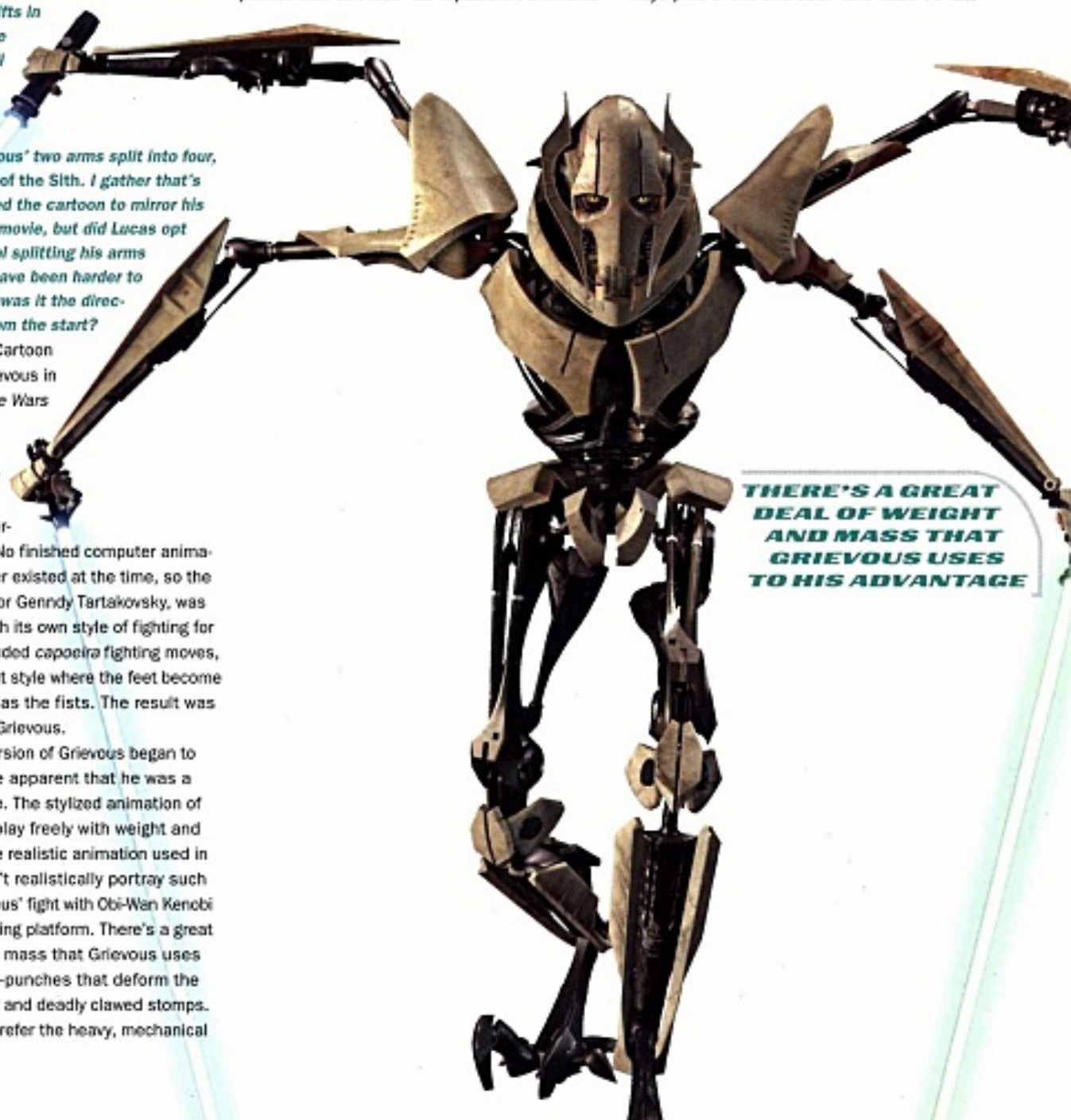
As the movie version of Grievous began to develop, it became apparent that he was a much heavier figure. The stylized animation of the cartoons can play freely with weight and mass, but the more realistic animation used in the movies couldn't realistically portray such agility. Watch Grievous' fight with Obi-Wan Kenobi on the Utapau landing platform. There's a great deal of weight and mass that Grievous uses to his advantage—punches that deform the hull of a starfighter and deadly clawed stomps. Lucas seemed to prefer the heavy, mechanical

Grievous because he posed a more unique and visceral threat to Obi-Wan than did the lightning-quick dervish seen in the cartoon.

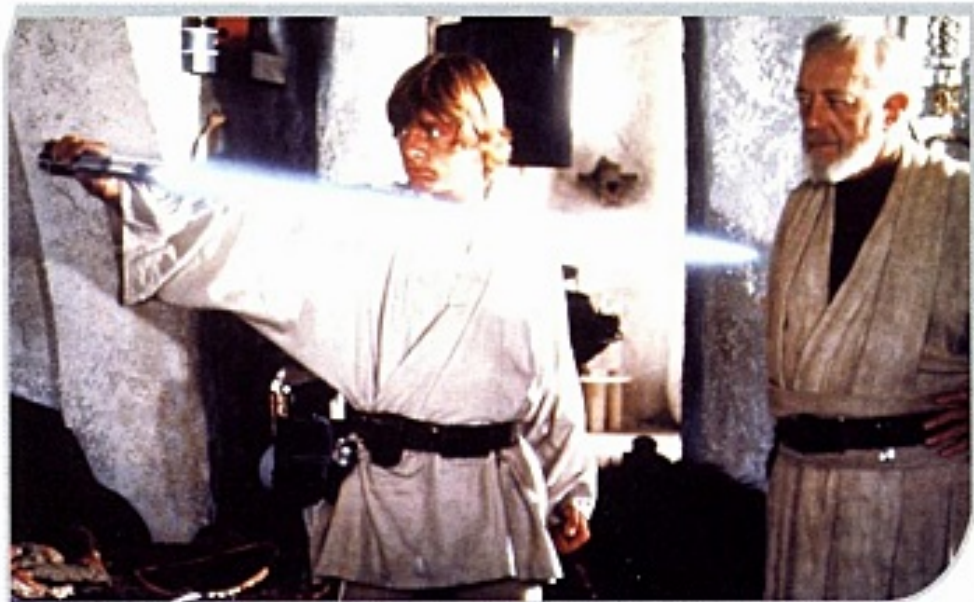
To help bridge the two incarnations, technically minded Expanded Universe scribes explained that Grievous had repulsorlift elements

incorporated into his limbs. They weren't meant to suggest he could float or fly. Rather, it explained how these heavy limbs could be made lighter and more agile if needed.

As for Grievous' arms splitting, that was always part of the character and wasn't a late



THERE'S A GREAT DEAL OF WEIGHT AND MASS THAT GRIEVOUS USES TO HIS ADVANTAGE



change. The split wasn't seen in volume one of the Clone Wars because the four-armed Grievous was intended to be kept a secret until closer to the film's release. Because

volume two was released a mere two months before *Revenge of the Sith*, it was deemed okay to reveal this particular trick in the cartoon series.

I am a true Star Wars fan, so I hope you can answer all of my questions. Here goes nothing. Is it true that Emperor Palpatine and Count Dooku have revealed their first names to be Dantius and Jard? Where was Cin Drallig (Nick Gillard) in Revenge of the Sith? Were the scenes for Jedi Nebar Foxis and Nien Nunb (Scott Hinds) ever filmed? Will Lieutenant Commander Lorth Needa's cut scene be on the Revenge of the Sith DVD?

Seeing as how this is a tall order right off the bat, let's tackle these sequentially.

A Google search shows just how pervasive the names "Dantius Palpatine" and "Jard Dooku" are, but just because it's on the Internet doesn't mean it's true. As far as official lore has it,

Palpatine and Dooku have not been given first names and likely will never have first names because the Expanded Universe's attempts to christen them have been shot down by George Lucas. Be wary of such discoveries when surfing the 'net. There's a lot of unlabeled fan-fiction floating around out there that, while fun to read, doesn't necessarily reflect what's really going on in the Star Wars galaxy.

Cin Drallig was a blink-and-you'll-miss-it cameo. When Obi-Wan and Yoda are digging through security recordings in the ravaged Jedi Temple, they come across a hologram of Anakin cutting down a Jedi instructor and two Padawans. That instructor is Cin Drallig, played by Nick Gillard. You only see him from the back, in a high, overhead shot.

Nebar Foxis doesn't exist—it's another fan-created story that's spread across the Internet, but there is no such character in *Star Wars*. Rumors of Nien Nunb's cameo have a bit more truth to them. An extra, wearing a Sullustan mask, appeared in a shot of the staircase in the Galaxies Opera House sequence. The shorthand description of the character used by the crew that day said "Nien Nunb," but it was never

intended to be the same character. The Sullustan is visible walking up the stairs.

By now you know the Lorth Needa scene isn't on the DVD, but you may not know the reason: It doesn't exist. Lorth Needa was added only in the novel; it was never part of the script or any planned action in the movie.

What would make Darth Vader think Obi-Wan trained Luke? Isn't Vader under the impression that he killed Obi-Wan?

In *A New Hope*, Vader discovers that Obi-Wan is still alive and is the last Jedi of his standing to have survived the rise of the Empire. When a young Jedi arrives on the scene, it's natural for Vader to assume that Kenobi had something to do with his training. If we fold Expanded Universe lore into the equation, when Vader first faces Luke in *Splinter of the Mind's Eye*, there's no doubt about who trained Skywalker. Luke even goes so far as to say that Vader is facing Obi-Wan Kenobi through him.

In A New Hope we see Luke Skywalker selling the landspeeder to a silver-faced alien. What is the alien's name, and what species is he?

It's actually a "she," but telling genders apart in odd-looking species isn't easy. Even Luke thought the alien was male—the original script had him complain that 2,000 credits "was the best he could do" when buying the speeder. *Galaxy Guide 7: Mos Eisley* (published by West End Games in 1993) revealed this character's name, gender, and species.

Her name is Wioslea, and she's a Vuvrian.

In Episode III, what's portrayed in the mural leading to Palpatine's office? I noticed it when Palpatine reveals he's a Sith Lord to Anakin. It seems to be someone clubbing a creature.

When the confrontation between Anakin and Palpatine was shot, there was actually nothing on that wall. Though most of the scene was shot on a fully enclosed set, bluescreen backing was erected on the walls because George Lucas always knew he wanted to put something special



back there, even if he didn't know just what it was at the time.

Concept Art Supervisor Erik Tiemens sketched out the designs for the bas-relief sculpture, which was described as an "archaeological frieze," a work of art depicting a battle of antiquity. Richard Miller sculpted the piece as a scale model—about four feet across. It was photographed separately and composited into the scene behind the actors on a much larger scale.

At the time of its development, there wasn't much explanation of the frieze's meaning. It shows Jedi warriors fighting aliens that look like "grays"—the iconic, almond-eyed aliens that figure so prominently in UFO lore. Later, Episode III spin-off material explained the piece's significance.

The sculpture (previous page, bottom) was found during an archaeological excavation of Yavin 4 and is dated at more than 3000 years old. It depicts a battle between Jedi and Sith-incubated creatures during the Great Hyperspace War. It is an impartial mural, giving no particular title of victor or vanquished to the Jedi or the Sith warriors. Depending on the viewer's allegiance, it either can be a celebration of Jedi valiancy or a testament to powerful Sith magic.



If clones age faster than normal humans do, why isn't Boba Fett a very old man by Episode V? Listen carefully to Prime Minister Lama Su in *Attack of the Clones*. He says, "Apart from his pay, which is considerable, Fett demanded only one

thing: an unaltered clone for himself. Curious, isn't it? Pure genetic replication. No tampering with the structure to make it more docile, and no growth acceleration."

Lama Su is describing Boba Fett. With no growth acceleration, Boba ages normally.

Why, when attacking the Death Star, would the Rebel fighters want to "accelerate to attack speed"? Wouldn't it make more sense to get to the Death Star as quickly as possible and then slow down to attack the surface?

Slowing down is not an option when you're in a tiny starfighter attacking a massive battle station. The only advantages you have are size and speed. The quick Rebel fighters were able to evade the ponderous turbolasers and other cannon emplacement that dotted the Death Star's surface. If they had slowed down, these guns would have picked them off. Even when the guns stopped firing, the threat of TIE fighter attacks kept the Rebels gunning their engines at top speed. As Luke Skywalker says, "We're going in, we're going in full throttle—that ought to keep those fighters off our back."

Is there any speculation as to how Darth Sidious lured Darth Maul and Darth Tyranus over to the dark side? Was it also with the promise of immortality?

Neither of these events have been the primary focus of novels or comics, but there are enough threads present that we can weave together an approximation of Sidious' methods. Maul was never lured to the dark side—he was raised as a Sith from a young age. In a dark reflection of the way Jedi initiates are taken as children and trained in specific disciplines and philosophies throughout their lives, young Maul was raised a Sith. He was a Sith fanatic who wanted nothing more than to kill Jedi.

Converting Dooku was more of a challenge, but Sidious no doubt played on Dooku's growing disgust and disappointment with the Republic and the Jedi Council. Dooku had always been a maverick, not unlike his apprentice Qui-Gon Jinn. But Jinn never got enmeshed in the politics of things, and followed the orders of the Republic

faithfully, if not necessarily to the strict letter of the Jedi Code. Dooku, on the other hand, had grown disillusioned with the Republic, and thought the Jedi demeaned themselves by serving so spineless an institution.

When Qui-Gon died serving the Republic, it may have been the final straw for Dooku's allegiance. He left the Jedi, becoming only the 20th member to voluntarily renounce his commission.

It's easy to imagine Sidious' silver tongue promising peace, justice, and order under his new regime. The specifics of that promise, though, aren't yet clear. Also yet to be revealed is whatever act it was that permanently set Dooku on the dark path. Given the ancient Sith rite requiring the murder of a close one, it's possibly the death of Sifo-Dyas. Perhaps more light will shine on these dark matters soon.

Readers should check out *Legacy of the Jedi*, a Scholastic, Inc. book that delves into Dooku's origins and his brush with the dark side and treachery as a young man. That might yield some clues as to his mindset and explain how someone such as Sidious took advantage of him.



What excuse did the Empire give for Senator Amidala's death? Will it be explained in the Expanded Universe? It would be interesting to see if the Empire uses her death as an excuse for their atrocities.

Though full details have yet to come out, it appears the Empire did blame the Jedi. In the upcoming *Death on Naboo*, the fourth book in *The Last of the Jedi* series from Scholastic, Inc., Queen Apailana doubts the validity of the official government story that Amidala died at the hands of the Jedi. Ironically, that story is true... from a certain point of view.





How did the Hutts become so powerful? How are glant, fat slugs a threat?

Short answer: Smart fat beats dumb muscle any day.

To elaborate, the Hutts were able to secure for themselves a position of power by exploiting more primitive species to do their dirty work. The Hutts have been spacefarers for a long, long time. They're not all lazy slugs. They had to be industrious enough to develop stardrive and explore their patch of the galaxy before the Republic had even formed.

During that exploration, the Hutts came across a region of space called the Sikklaata Cluster, which was home to a number of hardy species well suited for war. They were all technologically primitive, at least compared to the Hutts, and at a state in their cultural evolution that made it easy for the Hutts to sway them. The Hutts were veritable gods to these brutes.

With promises of as yet undreamed-of technology, riches, and power, these species—the Nikto, the Vodran, and the Klatooinians—allied themselves with the Hutts and were soon waging wars for them. Over the centuries, they became indentured to the Hutts.

With these assets, the Hutts became major power players. They had dim-witted muscle swearing loyalty to them. They claimed the riches of a number of explored planets for the growing Hutt fiefdom. And they controlled trade routes that the expanding Republic wanted to use.

Shouldn't Lando Calrissian have heard of Princess Leia, seeing as she was a member of the Senate?

If Lando had taken an interest in Core World politics, he might have heard of and even recognized the beautiful princess. But even if he did, "Hello, what have we here?" is a great pickup line when it's delivered with Calrissian's inimitable charm.

What happens to the Gungans?

Nothing, if you're thinking that some sort of grotesque calamity befalls them after Episode III. You may be wondering why we don't see them all over the galaxy during the Imperial era. Aside from the practical reason, that most of the Imperial-era products were produced before the Gungans were created for Episode I, the in-universe explanation is that Gungans generally aren't starfaring explorers. Watch Episode I for proof—they were content to live in their underwater cities and maintain little to no contact with the surface-dwelling Naboo. That's not really a culture that reaches for the stars.

Yet they did, in a source that followed Episode I. According to the educational video game *The Gungan Frontier*, the amphibious people started overcrowding their cities, so they joined the Naboo to develop a space program that created colonies on one of Naboo's moons. That's about as adventurous as the Gungans got on an

extraplanetary scale, and their enthusiasm for such ventures undoubtedly cooled after that colony was wiped out in a most terrible way during the Clone Wars.

We're not saying all Gungans stayed on Naboo. We're sure a few adventurous souls wandered away from the planet, but they're pretty rare. And, as we see in *Return of the Jedi's* new DVD ending, many Gungans are alive and well and celebrating the demise of the Galactic Empire.

Commander Odd Ball (Alpha, Alpha-17 and A-17) is one of my favorite Star Wars characters. One thing I do not know is what happens to him. Some of my friends and I are debating whether he died in the battle over Coruscant. What really happened to him?

Actually, you should know that Odd Ball is not Alpha. They are two completely separate clones. Odd Ball (above left) is also known as Captain Davijaan. He does not die in the Battle of Coruscant. We see two clone pilots get blasted on camera, and neither are Odd Ball. He has a fairly clean helmet with three light green shapes on the front right. The clones that die on camera have different helmet designs.

Odd Ball is part of the clone task forces that accompany Obi-Wan to Utapau. What happens to him after the Clone Wars has yet to be revealed. ☹

Do you have a Star Wars trivia question that you can't find the answer to? E-mail it to us at QandA@insider.starwars.com or send it to STAR WARS INSIDER, P.O. Box 23500, Oakland, CA 94623-2350. ATTN: Q&A.





Illustrations by Joe Corroney



UNKNOWN SOLDIER

THE STORY OF GENERAL GRIEVOUS By Abel G. Pena

ONCE upon a time, General Grievous, the cybernetic killing machine and supreme commander of the droid armies of the Confederacy of Independent Systems, did not exist.

Instead, there lived a brilliant but barbaric man. His name was Qymaen jai Sheelal, born amid unending war on the malnourished world of Kalee, where the reptilian inhabitants were untouched by the galaxy's justice.

For generations the planet had been embroiled in what the tusked natives called The Huk War. Though Huk was the planet their Yam'rii adversaries came from, the name became a Kaleesh slur over generations, translating as "soulless bug." The Huk were a technologically superior enemy, carnivorous (some said cannibalistic), quick to anger, and covetous. They used their advanced technology to plant colonies throughout their system, without regard to the welfare of other worlds' indigenous species, sentient or not. What mattered to the insectoids was wealth—mineral deposits and other resources useful for trade. They colonized and pillaged such planets as Abbaji and Tovarski. And when the insectoids arrived on neighboring, barren Kalee, they decided to expand their trade to include the planet's only valuable commodity: slaves.

It wasn't long before the spirited Kaleesh rebelled against the outlanders, waging a war with primitive Lig swords, shoni spears, and slug-throwers. Raised during such brutality, Qymaen jai Sheelal grew to hate the aliens, and his father gave vent to the boy's anger by teaching him a slug rifle's pinpoint precision. He found his son had a sharp mind and a knack for marksmanship. By the age of 8, Sheelal was an expert sniper, having already stained Kalee with the blood of more than 40 Yam'rii carcasses. By 22 standard years, Sheelal's extermination count had soared, and the Kaleesh considered the young soldier a demigod.

THE DEATH OF RONDERU

Another Kaleesh warrior and master with a sword, Ronderu Iij Kummar was Sheelal's closest comrade in arms. She wore a mask carved from a karabbac's skull, a match for the mumu mask that Sheelal inherited after his father died in battle. Kummar drilled the art of swordsmanship into Sheelal; he reciprocated by introducing her to the satisfying feel of a Czerka Outland rifle. The pair fought side by side in countless campaigns against the Yam'rii invaders, hacking and impaling the enemy. Some say Kummar was Sheelal's long lost half-sister; others say she was his lover. In either case, the bond they shared was sacred and total. They were twin demigods blessed by their ancestors.



"Qymaen and Ronderu stave off Huk invaders assaulting Shrupak, the most sacred temple on Kalee."

While fighting together the pair appeared invincible—but fighting separately was another matter.

While separated from Sheelal during combat on the beaches of Kalee, Kummur died violently on the barbed shears that were the Yam'rii's natural appendages. Unable to reclaim his comrade's body from the hungry waters of the Jenuwaa Sea, Sheelal felt an anguish akin to being been pierced through the gut, his soul slowly seeping from the wound.

Inconsolable, he embarked on a perilous journey across the ocean to the distant island-monolith of Abesmi, beseeching his gods to raise Kummur from her sea grave so that he could see her one last time. But the gods denied him. Sheelal tried to bury his grief by taking 10 wives and fathering 30 sons and daughters. He eventually realized that it was destiny to mourn his loss as long as he lived, and he took the name Grievous. He also decided not to suffer his endless agony alone.



"Younglings Allara and Banz of the Bergruutfa Clan do their best to combat Grievous with training sabers, to no avail."

THE BIRTH OF GENERAL GRIEVOUS

Grievous became the most savage warlord Kalee had ever known—a match for the galactic despots of old. He trained a select number of equally tortured and bloodthirsty Kaleesh braves, calling them his "elite," and together they massacred scores of Huk invaders until the toll reached the thousands and the Huk were driven from Kalee.

Grievous, his bloodthirst unquenched, pursued the Yam'rii to the aliens' colony worlds, conquering the invaders' planets one by one. Attacking both military and civilian targets with equal force, the vengeance-bent militants rampaged as far as Tovarski before they were stopped. The Yam'rii, in league with the Trade Federation, pleaded with the Republic to intercede on their behalf, and the Republic Judicial Department sent a Jedi team, led by Masters T'choeka O'oon and Jmmaar, to adjudicate the conflict. With Senate pressure, both Masters ruled in favor of the Yam'rii and imposed sanctions and reparations on the Kaleesh, including the forced return of the colony worlds. The Huk War ended and Grievous, bred for battle, saw little choice but to return to his family.

The effects of the Republic's sanctions were staggering. Kalee was economically decimated, and the Kaleesh died in droves. Grievous simmered with hatred for the galactic government and the Jedi who served it as he watched his wives die of starvation and saw his children kidnapped and subjected to the worst acts of depravity.

Into this madness came InterGalactic Banking Clan Chairman San Hill, an emaciated Muun who looked as though he, too, were half-starved. He conspired to employ Kalee's greatest champion as a "collections agent." In exchange, the Banking Clan would share the burden of Kalee's enormous debt. Grievous was disgusted at the idea of serving the megacorporation, deeming it nothing more than the work of a glorified leg-breaker. Still, the innate fighter could not resist the promise of renewed conflict.

Grievous began his new occupation by aggressively collecting from such worlds as Ord Mantell and seizing Muunilinst's Phlut Design Systems. Because the Banking Clan would not hire Grievous' Kaleesh warriors, he demanded more intelligent battle droids to serve him. With Count Dooku's permission, Chairman Hill complied, putting the IG-100 MagnaDroids into production. Hill also upheld his promise to help alleviate Kalee's deficit and reinstate trade. But when Grievous learned that the Republic did nothing to the Yam'rii for vandalizing hallowed Kaleesh burial grounds on the colony worlds, he abandoned his contract and returned to Kalee to avenge the desecration.

San Hill was not amused by the broken commitment. He considered ordering Grievous' assassination, but Hill worried that the warrior would survive and avenge any such attempt. Instead, the crafty Muun and the Geonosian Archduke Poggle the Lesser devised another plan, one that would make Grievous a permanent ally. Before Grievous and his Kaleesh elite took off in Grievous' ship to renew The Huk War, Hill and Poggle joined Count Dooku in arranging to have an ion bomb planted aboard and the ship and rigging Grievous' pilot seat. Upon the bomb's detonation, the troop carrier plunged into the Jenuwaa Sea. Grievous was remotely ejected from the wreckage at Dooku's command. Soon after, Grievous was dragged from the cold waters, hemorrhaging and in shock. Dooku used a jolt of Sith lightning to keep the warlord from succumbing to cardiac arrest, then MagnaDroids dragged the unconscious general to a nearby shuttle, where FX medical droids quickly went to work.

While unconscious, Grievous dreamed he had joined the gods and was among the spirits of his ancestors. But when he awoke, he discovered he had been butchered and gutted by surgical droids and left to recover in a

"Under the tutelage of Count Dooku, Grievous prepares to make an example of IG-109 using Sifo-Dyas' lightsaber."



bacta tank. Chairman Hill offered the general a new proposition, one that would put his full talents to use as the leader of the largest droid army the galaxy had ever seen, and promised to fulfill his agreement to relieve Kalee of famine. There was only one catch: Grievous would have to become a cyborg. Every remaining bit of life—save Grievous' vital organs, spinal cord, and brain—would be disposed of in favor of an impervious droid body.

The Kaleesh warrior only wanted to be put out of his misery. But when Hill brought Grievous' barely surviving wives and children before him, the general finally agreed, requesting pitifully only to keep his own eyes. The deal was done...and a monster was born.

REVENGE ON THE JEDI

Made of ceramic armorplating and duranium, Grievous' new robotic chassis resembled an ancient Krath war droid, able to withstand volleys from a starfighter laser cannon, to say nothing of blaster bolts. Like the violent Ebranite race, his droid body boasted dual opposable thumbs on six-fingered hands. These claws connected to electro-driven, voluntarily bisectable metallic forearms and humeri, which effectively gave Grievous four upper limbs, each capable of wielding a weapon. Electrified synthrope veins ran the length of these arms, which were useful when he wanted to incapacitate his victims. The immense magnetized talons that were his feet not only allowed him to scale walls like a spider, but with antigrav repulsors built into his durasteel legs, those same talons could be used as two additional com appendages. And as promised, his haunted reptilian eyes peered from his droid visage, not only intact but also cybernetically enhanced.

Unsatisfied with his soulless face, however, the narcissistic general carved a new armorplating death mask that resembled his father's, and had it grafted onto his alloy skull. He also donned a dramatic armorweave cape resembling the simple one he'd worn during The Huk War. His internal organs were collected in a pressurized synthskin sack and protected within his duranium abdomen.

The debilitating transformation required Grievous to recuperate for a number of months. In his new form, Grievous was first unleashed within the catacombs of Geonosis during the preliminary battle of the Clone Wars, where he facilitated the Separatist Council's escape from Republic forces by killing entire clone trooper companies and a number of Jedi with his steel claws. Grievous left none alive and began his ritual of collecting lightsabers as spoils of war.

Dooku was impressed with Grievous' performance and decided to begin his training in earnest. The Sith Lord gave Grievous the lightsaber belonging to the late Jedi Master Sifo-Dyas, whose midi-chlorian rich blood (from his cryogenically frozen corpse) had been used to keep Grievous alive after his shuttle crash. Already an expert swordsman, Grievous quickly picked up the classic styles of Jedi lightsaber combat. He also was aided by the subtle alterations the Geonosians had made to his brain, which improved his equilibrium and agitated his rage centers. In turn, Grievous trained his new IG-100 MagnaDroids and took to calling them his elite, like his old Kaleesh companions.

Soon after Geonosis, Grievous was let loose on Space Station Trenchant against the Confederacy commanders Asajj Ventress and Durge, whom he bested handily. It was the last test of Grievous' skills, and afterward he was granted the title Supreme Commander of the Separatist droid army. Before long, the entire galaxy came to know of Grievous' existence.

The HoloNet news networks dubbed him "The Knight Slayer," and the name was well earned. Grievous' exploits following his "debut" on the planet Hypori are well chronicled: He embarked on a Jedi-slaughtering spree that encompassed many worlds in many systems. For three years, he led the forces of the Confederacy of Independent Systems to Banjhar Station, Nadlem, Togoria, Duro, Vandor, Xagobah, Belderone, Kashyyyk, and a score of worlds in between, moving inexorably toward the now infamous final strike at Coruscant, in which he personally kidnapped the Republic Supreme Chancellor.

"During the Battle of Geonosis, Grievous slays many Jedi, including Master Ur-Sema Du, who take the secret of the cyborg's existence to their graves."



In his wake, Grievous left a trail of dissected Jedi, as many as 100 of whom he personally killed, including several of those who originally cut short his havoc at the Huk colony world Tovarski. Grievous eventually returned to the flame-grass plains of that world, commanding his droid army to finish what he'd begun during The Huk War, frying its Yam'rii population to a crisp.

Lesser known are the general's attempts to stifle his private demons. The Geonosians tried to tamper with Grievous' memory centers to weed out any psychological baggage, but the general remained proud and vainglorious. Chief among his obsessions? His need to prove his worth as a soldier-of-fortune. No one had truly expected the blood transfusion from Master Sifo-Dyas would give Grievous the powers of the Force, but the prideful general nonetheless interpreted his lack thereof as a personal failure. His expectations were only encouraged after he tangled with a Jedi "Iron Knight" on the planet Xagobah.

There are two known examples of Grievous attempting to dabble in cyber experiments. One involved the Bergruutfa Clan Padawans, whom Grievous captured after killing their Abyssin Master Quarmall. Two years after Geonosis, Grievous subjugated the planet Gentes, intending to enslave its Ugnaught population, but then abruptly changed his mind and began murdering the "miserable creatures" when he found their foundries easily adaptable to his purposes. Backed by the monies of Nute Gunray and the Trade Federation, the Gentes factories began creating battle droids, as well as a handful of duranium bodies much like Grievous' own. The Separatist supreme commander intended to replicate the cybernetic procedure that had been carried out on him, using young, Force-sensitive captives. His efforts were spoiled, however, thanks to the intervention of the Jedi deserters B'dard Tone and Flynn Kybo.

Soon afterward, Grievous paid a visit to the planet Nelvaan, which had been brought to his attention by the Techno Union foreman Wat Tambor. The general was quite taken with the similarities between the spiritual

Nelvaan warriors and his own Kaleesh people. In a twisted form of kinship, Grievous intended to make these warriors his new elite, and lured the male soldiers away from their tribe by making them believe he was a prophesied figure out of Nelvaan mythology. The warriors were captured, mutated by Skakoan combat engineers using unique microelectronics, and remade into hideous cyborgs. Grievous' crude experiment was eventually sabotaged, and Anakin Skywalker freed the Nelvaanians at the expense of his own prosthetic arm.

General Grievous was enamored with his seemingly indestructible body, arrogantly believing he was invulnerable. He was blinded to the duplicity of his Sith masters, who only viewed him as a tool. But the final days of the Clone Wars put an end to Grievous' delusions. In a confrontation with Mace Windu, the Jedi Master used the Force to crush Grievous' duranium shell, lacerating his lungs with steel. Finally, Grievous was killed by General Obi-Wan Kenobi on the planet Utapau, where the Jedi used the Force to rend the cyborg's duranium chest open, leaving his vital organs exposed and vulnerable. Sustained blaster fire shattered the general's gutsack, and Grievous perished. With fire exploding from his eyes, Grievous at last died the horrible warrior's death he seemed to have longed for since the day he lost his soul to the Jenuwaa Sea.

THE FUTURE OF WARFARE

The Geonosian technology responsible for giving Grievous a second life was significantly improved after the beginning of the Clone Wars. It was used in the reconstruction of Anakin Skywalker's shattered body following his battle with Obi-Wan Kenobi on Mustafar and, later, Darth Vader would employ the Empire's best bio-scientists to secretly refashion his dark-side pupil Shira Brie into his own image with similar technology. Decades after Grievous' death, a similar cyborg monstrosity named Necrosis also reportedly haunts the Myyydril Caverns of Kashyyyk. It is highly unlikely that the galaxy has seen the last of such rage-filled bionic monsters. ☪

THE KNIGHT SLAYER

General Grievous took to collecting the lightsabers of his fallen Jedi opponents. As a swordsman, Grievous greatly appreciated the craftsmanship that went into each weapon. He carried several within his cloak, and latched several more around his waist. Over three years, *The Knight Slayer* amassed a number of these "trophy."

Of course, the actual number of Jedi deaths for which the general was responsible was considered to be larger than his collection of laser swords. Here is an account of some of Grievous' most notorious Jedi murders.

Daakman Barrek: Jedi Master who was first to encounter Grievous on the planet Hypori.

Soon Bayts: Jedi Master who had his skull crushed by Grievous on Boz Pity.

Waldan Bridger: Bald and burly Jedi Master who used his trademark San-Ni staff in a duel with Grievous on Togoria and was cut to ribbons.

Roron Corobb: Ithorian Jedi whose chest was punctured while he safeguarded Palpatine from abduction.

T'chooka D'oon: "The Executioner of Kalee," the Nubian Jedi Master who was lured into a trap on Vados and sliced into thirds.

Ur-Sema Du: Jedi Master who was killed in the catacombs of Geonosis while she gave chase to the Separatist Council.

Firkrann: FLTC-series "Iron Knight" who succumbed to Grievous' blades within the fungi forests of Xagobah.

Adi Gallia: Jedi Master and member of the Jedi Council who was dispatched with a lightsaber stab through the chest on Boz Pity.

Sha'a Gi: Master Barrek's Padawan who was literally smashed to death by the Separatist general.

Jmmaar: Viraanthesse Jedi Master who was killed on Vados while trying to rescue Republic Ambassador Quiyyen.

Roth-Del Masona: Adjutant to Mace Windu and Geonosis survivor who was decapitated protecting Supreme Chancellor Palpatine in his hidden bunker.

Foul Moudama: Talz Jedi who was slaughtered while protecting the Chancellor from Grievous on Coruscant.

Nystammali: Vuvrian Jedi who was murdered, along with his former Master Puroth, on the planet Tovarski.

Pablo-Jill: Ongree Jedi Knight who flew his Jedi starfighter into the Separatist flagship during the Battle of Coruscant, whereupon Grievous slew him.

Puroth: Elimauc Jedi Master who was a four-armed combatant and one of Grievous' greatest challenges before she was de-limbed and killed on Tovarski.

L'lacielo Sageon: Aged Lorrdian Jedi who was skewered after pursuing General Grievous' tri-winged shuttle into the *Invisible Hand's* docking bay.

Tarr Seirr: Cerean and Jedi Watchman of his home system who was one of the Hypori casualties.

B'dard Tone: Coway Jedi Master who was severely injured during Grievous' escape from Nadiem. He became a cyborg and was subsequently killed while hunting Grievous against the Jedi Council's wishes.

Flint Torul: One of 27 Jedi Knights who was vaporized by Grievous' flagship the *Invisible Hand* while evacuating the people of Belderone.

Quarmall: Controversial Abyssin Jedi Master who died defending the youngling Bergruutfa Clan, which he had taken on collectively as his Padawans.

B'ink Utrila: Lethan Twi'lek instructor-turned-general who failed to prevent the kidnapping of Chancellor Palpatine.

Zephata'ru'tor: Dulnuogwui Jedi Padawan to B'dard Tone who was destroyed in space above Nadiem while Grievous fled in his Belbullab-22 starfighter.



By Steve Sansweet

Star Wars: Thirty Years and Not Halfway There!

WHO REMEMBERS VINYL? DID G.I. JOE FIGHT ON FELUCIA?
CAN SPECKS OF SAND FLY MY STAR DESTROYER?

OKAY, you say, the "Year of Star Wars" that I've been talking about for, um, the past year or so, is over. It was great. The movie rocked. The merchandise was cool—and certainly plentiful. Now what?

Fair enough question. We Star Wars fans long ago proved that we have a sense of ownership of the saga, and that we're not the easiest group in the world to please. Lucasfilm knows that, and the licensees know that. It's one of the main reasons the quality of the products is so good and their nature so varied. From a travel pack of facial tissues in Germany to a giant (and pricey) Millennium Falcon diorama in France to exacting replicas of lightsabers in the United States and the best sculpted action figures ever, there has been no shortage of Star Wars merchandise for every desire and every price range.

Now what?

Ah, that question! For those of us who were collecting in the mid-1980s, there's a lingering fear that we'll be abandoned again. After *Return of the Jedi* came out in 1983 with some follow-up merchandise

in 1984 and 1985, Star Wars seemed to fall off the face of the earth. Kids moved on to other things. The collector base was a mere handful of folks, compared to the hundreds of thousands today. And there were few prospects of more Star Wars movies for the foreseeable future.

I remember interviewing Howard Roffman, President of Lucas Licensing, in 1991 for my first Star Wars book. When I complained about the lack of new products, he assured me that the brand wasn't dead, just resting. "When the public is ready for Star Wars again, we'll be there for them," he said. That certainly has proven true. And with a Star Wars animated television series gearing up, to be followed by a live-action TV series, there's a lot of life left in our ever-expanding galaxy. That's why I was so pleased to hear a remark by Howard in a recent speech. "The films may have ended, but the franchise hasn't," he told a licensing group in Cannes, France. "It has been around 30 years, and this isn't even the midpoint."

I was shopping in Target one day when I came across a Clone Trooper deluxe pack with firing jetpack. I had already bought this action figure, but to my surprise I found what looked like a G.I. Joe inside, with a regular backpack and

gun in place of his jetpack and missiles. Was this some kind of joke? Or was this a once-in-a-lifetime opportunity to buy something that is one-of-a-kind, and I had to pass it up because I am a poor college kid?

—Nick Blackcloud, Harrisonburg, VA

I'd say it's a good thing you're a poor college kid, Nick. Because the odds are that someone bought that Deluxe Clone Trooper (left), took it home, inserted an old G.I. Joe figure, resealed the package, and brought it back for a refund. I know: That stinks. And luckily it's not a large number of folks who do this. But even if it were a packaging error at Hasbro's plant in China, it still wouldn't be worth anything in my book, because it's not a true variation, just a big mistake.

Several times in catalogs, I have seen three Star Wars vehicles that puzzle me. They are the Collector Fleet electronic Blockade Runner (opposite page, top right), Star Destroyer (opposite page, top left), and Super Star Destroyer. They are in the action-figure vehicle category, but wouldn't the ships have to be very large to put the figures in them? If they can put figures in them, where might I find one in good condition for the lowest possible price?

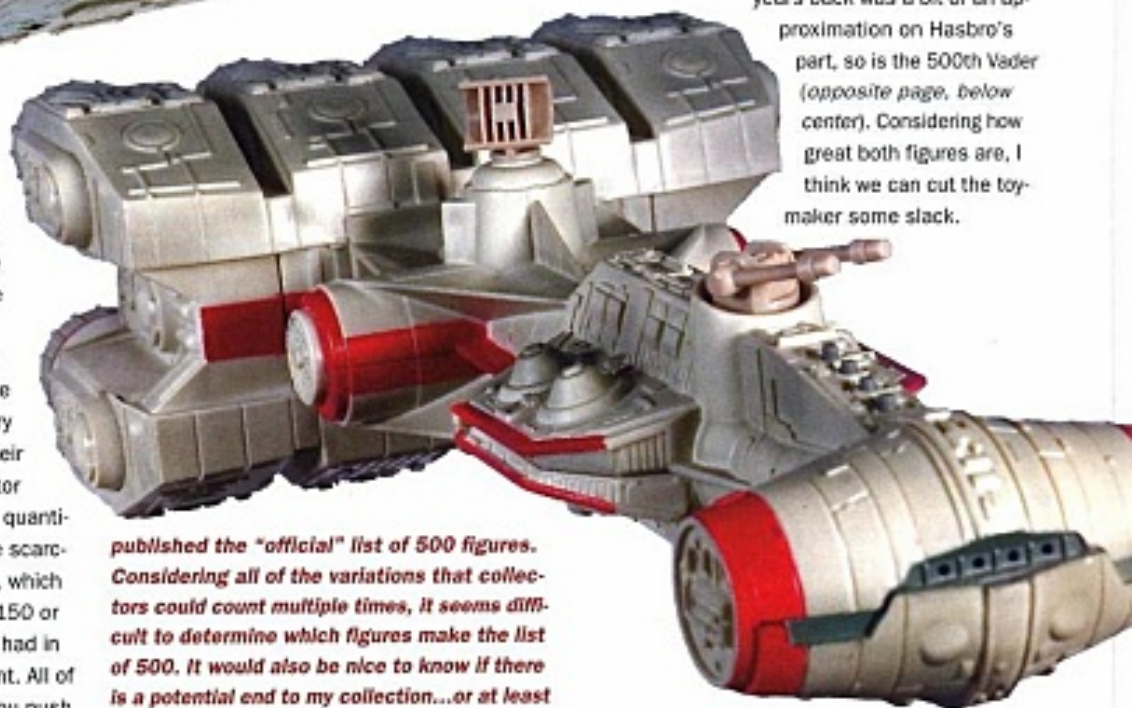
—Ian Schwartz, Santa Rosa, CA





The answer is as you suspected. Though some price guides list these among the vehicles that are sized to accommodate action figures, these babies are definitely not in that scale. For the scale of the vehicles, the figures would have to be about the size of a speck of sand—a very small speck of sand. Cool-looking on their arched black plastic stands, the Collector Fleet of three ships came out in limited quantities in the 1996–1997 time period. The scarcest is the Super Star Destroyer (below), which attracts a premium price of \$100 to \$150 or more mint in box. The other two can be had in eBay auctions for about half that amount. All of them light up and make sounds when you push the four buttons.

Since the release of the Darth Vader 500th Figure this past summer, I have been wondering whether Hasbro (or anyone else) has



published the "official" list of 500 figures. Considering all of the variations that collectors could count multiple times, it seems difficult to determine which figures make the list of 500. It would also be nice to know if there is a potential end to my collection...or at least my wife thinks it would be nice.

—Justin Kuehl, Milwaukee, WI

Well, Justin, one of your questions is easy to answer. No, there is no potential end to your

NO, THERE IS NO POTENTIAL END TO YOUR COLLECTION.

collection. Sorry, Mrs. Kuehl! As for an official list, I agree with you that one would be difficult to compile and get the agreement of all collectors. After all, one collector's variant is another collector's "pass." Just as the Boba Fett 300th action figure (opposite page, below right) a few years back was a bit of an approximation on Hasbro's part, so is the 500th Vader (opposite page, below center). Considering how great both figures are, I think we can cut the toy-maker some slack.

I bought a Star Wars Attacktix Series 2 booster pack for my son, who is 9 and loves to play the game. In the pack, there was a silver-base Darth Sidious, but instead of the Series Two





Darth Sidious on it, it had the Series Two Mace Windu attached to the base and Mace's clear Force weapon. We know the silver-base figures are rare. Is this Mace Windu/Darth Sidious character even rarer and worth putting with my collectibles? Or is this a common occurrence during packaging that I should let my son add to his collection?

—Andrea L. Long, Marion, Iowa

Goodness, mom, let your son play with his toys! I'd call this a factory accident. I can't tell from the photo, but it could be that either the entire base/figure combination is faulty or just the

stickers. One of my silver-base dudes came without either of its stickers attached. (I remedied that by buying the non-rare black-base version and carefully removing and then re-pasting the stickers.) Anyway, this game is too darn much fun for adults as well as kids, so don't just let your son play with Mace/Sidious (left)—join him. I guarantee you'll have a great time.

This is my second letter concerning this matter, so I guess I still need to learn patience. I am a Mississippi-born dance performance major at Oklahoma City University. I've been hooked on Star Wars since about the fourth grade. However, living in Mississippi and not having a job (ever), it has been quite difficult to be the collector I wish to be. I recently purchased what I considered a true collectible, compared to the action figures I had been buying. I went to Best Buy to get a .45 scaled lightsaber replica. The package art led me to believe that the lightsaber inside would be silver. However, when I opened the box, I received a shock. Inside was a gold-plated .45 scale Anakin Skywalker lightsaber replica. I just want to know if it was supposed to be gold-plated, or if I have stumbled onto something big.

—Dexter Bishop, Clinton, MS



Patience is a good thing, Padawan. And you have been rewarded by Master...Replicas, the maker of prop replicas. Gold versions of each of the mini-sabers are scattered amid the shipments (below). There are no differences in the sabers, other than that they are gold-plated. And very rare! Randomly distributed in the master cartons to dealers, the highly coveted gold-plated lightsaber scaled replicas make up only about 5% of the normal production run. In recent eBay auctions, the gold variants have been selling for around two to three times the regular versions' \$35 price.

I love reading your section of the Insider. It's the best! But I wanted to ask, are The Empire Strikes Back and Return of the Jedi vinyl soundtracks available? And how could I get them? I already have them on CD, but I recently bought the New Hope soundtrack on vinyl in great condition for \$15 and love listening to it. Also, how much should I be prepared to pay?

—Christian Villarreal, Laredo, TX





Well, thanks, Christian. You're not the only one with vinyl on the mind this issue. In the era before CDs, music came on vinyl records (and 8-track and cassette tapes, but we won't go there). So both *Empire* and *Jedi* exist as albums. For *Empire*, make sure you get the original two-record version (above). RSO Records re-released the soundtrack as an abridged one-record album. *Jedi* (below) was only available as a one-record album. The double-record *Empire* album used to bring a 50% to 100% premium over the one-record



re-release, but time has erased that. Today you should be able to find excellent examples of the soundtrack albums on eBay for around \$10 to \$15 each. Of course, if you're going to play them, condition is everything. ☺

Please send your questions and comments about collectibles to: *Scouting the Galaxy*, P.O. Box 2898, Petaluma, CA 94953-2898. Or you may e-mail them to scouting@insiderstarwars.com, making sure to put your hometown in the e-mail along with your full name. Letters won't be answered without both your name and city. Individual replies aren't possible because of time constraints, but we'll answer the questions of broadest interest in the column. Letters are edited for grammar, sense, and length.



PICK OF THE LITTER

Recently, I was in a shop that sold old records and found, in pretty good condition, the LP of *Star Wars: A New Hope*. Guess what? I absolutely do not care if it is worth anything or if I paid too much for it. Really, it hasn't even crossed my mind. I just wanted to share with you and your readers that when I played it, I didn't notice that the CD version sounds better.

Nope. I was suddenly transported back to a Sunday evening a long time ago, before even the Betamax, when this was how we enjoyed *Star Wars* at home. I remember listening to it with my dad—as mom was busy baking something in the kitchen—and just letting the music help me relive the movie. Anyway, this is probably an odd letter for your column. Yet, I feel that in the 21st century, with all our technology, we can sometimes forget that *Star Wars* is not about collecting items that will eventually go up in value, or viewing it in HD format. Rather, it is about letting us remember how to daydream...as only children can.

—Steve Scott, Birdseye, IN

Steve, thanks for your great letter. It brought back memories for me, too. I remember how excited I was to get that double-record LP (opposite page, top right) (long-playing, for those of you too young to remember vinyl) and put it on the phonograph. I remember thinking how cool it was that the album cover was stark black with just the *Star Wars* logo, and how much I liked that evocative John Berkey poster that came folded inside. While there's nothing wrong with knowing the value of an item, I do feel sorry for collectors of anything if that is the sum total of how they measure their collections. For me, nearly every item has a story behind it, and remembering and sharing those stories with others is the highlight of collecting.



By Sid Shuman

When Worlds Collide

WITH THE TRIALS OF OBI-WAN, THERE'S NEVER BEEN A BETTER TIME TO JOIN THE DARK SIDE.

IT'S been two years since the celebrated launch of *Star Wars Galaxies*, Sony Online Entertainment's massively popular, massively multi-player online game. But the developers are hardly resting on their laurels. With the *Trials of Obi-Wan* expansion, *Star Wars Galaxies* has been reimagined and reinvented.

AN EMPIRE REBORN

If you were scared off by the complexity of *Star Wars Galaxies*, *Trials of Obi-Wan* will win you over. The first thing you'll notice is the sleek new interface. Gone are the obscure MMO trappings of yore. Instead, the elegant new GUI looks like something you'd find in a cutting-edge action/RPG game. *Galaxies* veterans shouldn't freak, as most of the familiar old commands and functions are lurking just under the surface.

The most noticeable changes have been reserved for the combat scenarios. As opposed to the original version of *Star Wars Galaxies*,

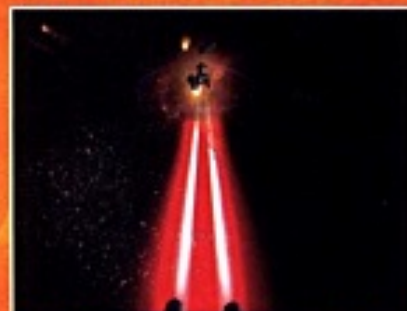


The gloves are off, and the battle lines are drawn—*Trials of Obi-Wan* is *Star Wars Galaxies* like you've never seen it before.

A NEW HOPE...AND A NEW BEGINNING: TRIALS OF OBI-WAN



Why, it's Chewie! And Han! And a surprisingly decent Harrison Ford soundalike!



Trials of Obi-Wan certainly doesn't waste any time—moments after starting a new game, you're thrust into a heated dogfight.

which plays much like a traditional MMO game (e.g., *EverQuest* or *World of Warcraft*), *Obi-Wan*'s newly redesigned combat system has more in common with the *Knights of the Old Republic* and *Battlefront* games. Rather than fumbling with arcane MMO commands, you'll grab a gun (or a lightsaber), line up your targeting grid, and blast away from a slick, new, over-the-shoulder camera perspective.

Judging by a few hours of hands-on playtime, it's clear that this combat overhaul is a change for the better. It puts the emphasis where it belongs—on swashbuckling action, intense character-building, and a dedicated online community.

ONE WITH THE FORCE

The original *Star Wars Galaxies* allowed for a lot of unique professions—a whopping 34 in all. For the sake of simplicity, *Obi-Wan* condenses that number to nine iconic occupations...including Jedi! That's right; For the first time ever, you can choose to play as a "Force Sensitive" character and immediately begin honing your Jedi skills. Old-school *Galaxies* veterans can still find their original jobs and skills, which have been re-grouped under the new umbrella classes. You can play as a mighty intergalactic chef, for instance, but you'll find your skills under the

Trader heading. And hardcore folks who earned the honorary title of Jedi in the original game will find that the developers have given them exclusive use of some mind-blowing skills that would put even Luke Skywalker to shame.

Speaking of Luke, constant interaction with major *Star Wars* characters—be they Boba Fett, Princess Leia, or even Darth Vader—is one of *Trials of Obi-Wan*'s key themes. But take heart: You're hardly a faceless peon, toiling in anonymity, as both the Empire and the Rebellion are well aware of your exploits and actively seek to recruit your services. These changes help reinforce the concept that you're an active, important participant in the *Star Wars* universe.

IN THE FOOTSTEPS OF QUI-GON

Other changes are aimed at reducing frustration. Dying in battle is no longer a devastating sidetrack that puts you into experience debt, for instance. And items and armor no longer decay, so it's not necessary to buy insurance policies.

Thanks to these tweaks, *Star Wars Galaxies* is now a more intuitive, exciting, and—perhaps most important of all—accessible game. You shouldn't be surprised to hear some diehards grouching about the changes, but you should definitely experience the overhauled gameplay for yourself. ☺



For the first time ever, you can choose to play as a "Force Sensitive" character and immediately begin honing your Jedi skills.



Intergalactic dogfights still factor heavily into Star Wars Galaxies, but on-foot combat is now far more elegant.



Even Jabba enjoys the newly redesigned combat system.

POST

OF EPISODE VI: RETURN OF THE JEDI

By Pete Vilmur

BY the time designers started creating posters for *Return of the Jedi*, they were working from the artistic tradition that had been established by the film's two predecessors, *A New Hope* and *The Empire Strikes Back*. Illustration seemed the best way to convey the saga's mythic status, and Lucasfilm's marketing director, Sid Garis, thought it appropriate to call on one of the artists responsible for the period-style *Star Wars* "cinema poster" from 1978—Drew Struzan.

Though Struzan was missing in action for *The Empire Strikes Back*'s print campaign, he did illustrate an album cover for Lucasfilm's 1981 *Raiders of the Lost Ark* story record, and this image later translated to several international posters for the film. The success of that image helped seal his candidacy for the *Jedi* poster campaign.

THE ADVANCE POSTERS

For the first advance poster, an austere composition was needed, something that both grabbed the viewer and instantly communicated "Star Wars." As *The Star Wars Poster Book* (Chronicle Books, 2005) describes, Struzan was given a handful of images to work from, all of which were derived from *Empire* on-set photographs (below right). The smaller illustrated image of Vader actually comes from a photo of Vader reaching out to Luke from the Cloud City gantry—one of *Empire*'s most memorable scenes (top right; please note that the image has been flopped to accentuate its connection to Vader in the poster).

The advance poster's most noteworthy feature—the blood-red background—may have been influenced by the film's original title, *Revenge of the Jedi* (far right). The color red certainly evokes the passion suggested by "revenge" and was used effectively throughout the recent *Revenge of the Sith* print campaign. Red can even be seen in *Sith*'s final release poster, along with Struzan's handiwork, which seems to restage the elements from the original *Revenge* poster. The dueling Jedi may have changed, but Vader's face looming in the background is common to both posters.

On the subject of color, many fans have noticed the reversed lightsabers on the *Revenge of the Jedi* poster. The fact that the illustration was modeled using a black and white photograph of the *Empire* duel may offer some explanation, but at the time, accurate color coordination simply wasn't considered important for marketing applications. This "tradition" was resurrected for *Attack of the Clones*, where Anakin is shown holding a red lightsaber in the film's advance poster, whereas he wields a blue lightsaber in the film.





POSTERS

THE SAGA CONTINUES.



STAR WARS
REVENGE OF THE JEDI

Coming May 25, 1983 to your galaxy.

because every other film in the series has opened with a poster showcasing characters, not symbols.

The task of designing Jedi's traditional character montage fell to Kazuhiko Sano. Used both domestically and abroad, the artwork on the Jedi Style "B" poster (top right) had a slight variation when printed for the Japanese campaign. The depiction of Lando Calrissian is markedly smaller due to a last-minute alteration to the artwork (below center).

In the original illustration (below right), Lando is quite diminutive compared to the version seen on most of the posters exhibiting this artwork. Wanting to enlarge the image, Lucasfilm sought out artist Bunny Carter to make the modification as Sano had left for a vacation immediately following the artwork's completion.

The story goes that Japanese marketers needed the image immediately, and couldn't wait for Sano's return to make the change. Consequently, all posters printed in Japan bear an image of Lando that is larger than that found on the original artwork but smaller than that seen on posters used throughout the rest of the world. Those posters used a third depiction of Lando painted by Sano upon his return.

Sano's final illustration for the *Return of the Jedi* Style "B" poster effectively delivered all the elements traditionally found in a *Star Wars* poster with the exception of the droid duo R2-D2 and C-3PO. History recently repeated itself when the prequel trilogy's third entry, *Revenge of the Sith*, also left the two droids out of the key artwork for the film.



Starring MARK HAMILL • HARRISON FORD • CARRIE FISHER
BILLY DEE WILLIAMS • ANTHONY DANIELS
Directed by DAVID FENICZ • Edited by KIMMY BAKER • Produced by FRANK CO
Produced by RICHARD MARQUAND • Screenplay by HOWARD KAZANJIAN
Story by GEORGE LUCAS • Screenplay by LAWRENCE KASDAN • GEORGE LUCAS
Directed by GEORGE LUCAS • Music by JOHN WILLIAMS
Special thanks to the many people who made this movie possible. © 1983 Lucasfilm Ltd. All Rights Reserved.



A long
time ago
in a galaxy
far, far away...

STAR
WARS

Sound Better
BY SYSTEM
on - High Fidelity

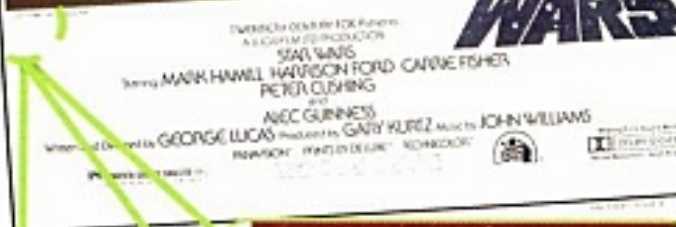
BOOTLEGS

Though descriptions for the saga's most well-known poster forgeries are outlined in *The Star Wars Poster Book*, co-author Steve Sansweet and I realize that images speak louder than words. Therefore, we've collected a number of visual telltales to help fans determine a *Star Wars* poster's authenticity. (Special note: There are some who try to explain away these flaws as legitimate printing variations. Don't be fooled; these are forgeries. We encourage collectors to purchase posters from reputable dealers or from individuals willing to provide all the evidence necessary to determine a poster's authenticity.)

Star Wars Teaser "B" (top left): No Graphic Artists Union "bug" at bottom center. This GAU logo, which includes fine print surrounded by an oval (hence the term "bug"), was left off of bootleg posters probably because its fine detail could not be reproduced convincingly (inset, top center). Recently, however, examples with fake "rubber-stamped" bug logos have begun to surface, so buyer, beware. Also, bootlegs of the Teaser "B" poster exhibit no white circle around the "R" near the Dolby logo (inset, above).

Star Wars Style "A" (top right): The most noteworthy flaw on a bootleg "A" is the hair, or scratch, on Luke's belt (detail inset). Other less apparent flaws include a nonindented "1977 Twentieth Century Fox" directly beneath the artwork (it should be indented $\frac{1}{8}$ of an inch) (center inset).

Star Wars Style "A"
Video Release: Not a bootleg, but a legitimate 1982 video poster that is nearly identical to the 1977 original (and even keeps the 1977 date). The giveaway is the "1977 Lucasfilm Ltd."



©1977 Twentieth Century

©1977 LUCASFILM LTD.

1982 video
release

©1977 Twentieth Century-Fox

1977 theatrical
release

below the lower left corner of the artwork. The original 1977 version reads "1977 Twentieth Century Fox" (above). This is also printed on heavier paper stock than the original and comes in both insert size (14" x 36") and one-sheet (27" x 41").

Star Wars Style "C" (bottom left): Several scratches, or hairs, exist on this poster, the most obvious being one on Leia's back (detail, bottom center). Another appears on R2-D2's front leg support.





Star Wars Style "D" (top left): No bootlegs of this poster are presently known to exist, although there is a legitimate 1992 reprint that occasionally confuses collectors. A dot-matrix serial number printed near the "Style D" text in the lower right corner signifies that it is a reprint. Some of the reprints, however, lack this serial number.

Star Wars Happy Birthday one-sheet (top center): A recent bootleg of the famous Happy Birthday poster has surfaced, although most versions measure an inch short of an original's full 41" height and are printed on heavier paper stock. However, there is evidence to suggest that a bootleg nearing a full 41" is out there with a lower white border measuring a bit narrower than the one found on an original. Buyer, beware.

Empire Strikes Back Style "A" insert and half-sheet: Fakes of the 14" x 36" inserts and 22" x 28" half-sheets exhibiting the famous "Gone with the Wind" artwork are being peddled by unscrupulous or unknowing dealers. All of the forgeries appear to be printed on "minty white" paper stock, which doesn't look 25 years old as it should.

Revenge of the Jedi one-sheet, dated (page 2 of this article): At least three bootleg versions of the so-called "dated" Revenge poster exist (these include some with the May 25 opening date printed on the poster). One exhibits photographed fold lines, which some sellers have attempted to conceal by folding on top of them. Another bootleg measures closer to 27" x 40" than the correct 27" x 41". A third shows a bluish "cloud" near the 20th Century Fox logo in the lower right corner.

Revenge of the Jedi one-sheet, undated (above right): Originals for the undated Revenge are very difficult to find, and there is at least one bootleg of this poster known to exist. Most obvious on the forgery is the deep blue tone of the text and 20th Century Fox logo near the bottom of the artwork—they should be light blue, as seen on the original (detail insets, center left is authentic, center right is a bootleg). Also, the image area on authentic posters measures approximately 25" x 39"; the bootleg's image area measures closer to 24.25" x 37.5".

Star Wars Triple Bill one-sheet (bottom upper right): This is the easiest bootleg to spot because the text at the top of the poster should fill three lines, rather than the two used on fakes (inset, bottom right).

The Star Wars Poster Book, by Stephen J. Sansweet and Peter Wilmur, is now available at booksellers nationwide.



Authentic



Bootleg

For the first time
in America,
The Star Wars Trilogy

STAR
WARS

THE
EMPIRE
STRIKES
BACK

STAR WARS
RETURN OF THE JEDI

ONE PERFORMANCE

The Continental Theatre is presenting
one complete, uncut showing of the Star Wars Trilogy
Thursday, March 28, at 4:00 PM
Tickets on sale at the box office \$2.00 (cash)
Resale limited at \$3.00 (cash)

PRESENTED BY 70MM

This special performance will benefit The Center for the Study of the American West

For the first time in America,
The Star Wars Trilogy

STAR
WARS
THE
EMPIRE
STRIKES
BACK



By Frank Parisi

Sideshow's 12-Inch Series Takes Center Stage

PLUS: REBELS, TRANSFORM!

SIDESHOW COLLECTIBLES PRESENTS LUKE SKYWALKER, JEDI KNIGHT

One of the most exciting pieces of news for *Star Wars* toy collectors has to be Sideshow Collectibles' announcement that it acquired the rights to produce a line of fully articulated 12-inch *Star Wars* figures.

The first thing you'll notice about the line's inaugural offering—Luke Skywalker, Jedi Knight and friend to Captain Solo (below left)—is the uncanny likeness to Mark Hamill in *Return of the Jedi*, right down to the cleft chin and blue eyes. Boasting more than 30 points of articulation and a fabric costume that includes a shirt and

pants, boots, tunic, and hooded cloak, Jedi Luke Skywalker is a testament to the greatness of the character, and a true must-have for fans of the *Star Wars* saga.

Luke comes equipped with a lightsaber, a belt with lightsaber hook, and the femur bone that he

used during his battle with the rancor. Further demonstrating the staggering attention to detail, Sideshow Collectibles will also outfit Luke with a number of interchangeable hands, including a pair sculpted for gripping; an open, Force-wielding left hand; a gloved right hand; and even a blaster-damaged right hand that reveals mechanical circuitry underneath. Topping it all off is a *Star Wars* logo—emblazoned figure stand that allows collectors to display Luke in hundreds of possible poses.

Luke Skywalker Jedi Knight will be available soon for only \$49.99.

LIKE SON, LIKE FATHER

Appearing as sullen he did in *Revenge of the Sith*, Jedi Knight Anakin Skywalker (below right) is the second figure in Sideshow's 12-inch figure collection. The facial sculpting flawlessly captures Hayden Christensen's war-weary portrayal of the burgeoning Sith Lord. As with Luke, he comes loaded with accessories, including a lightsaber, Jedi communicator, holoprojector, aqua breather, and hooded cloak. Along with various Force-wielding and lightsaber gripping hands, the figure boasts two interchangeable robotic and gloved arms.

The figure will retail for \$54.99 when it debuts later in the year.

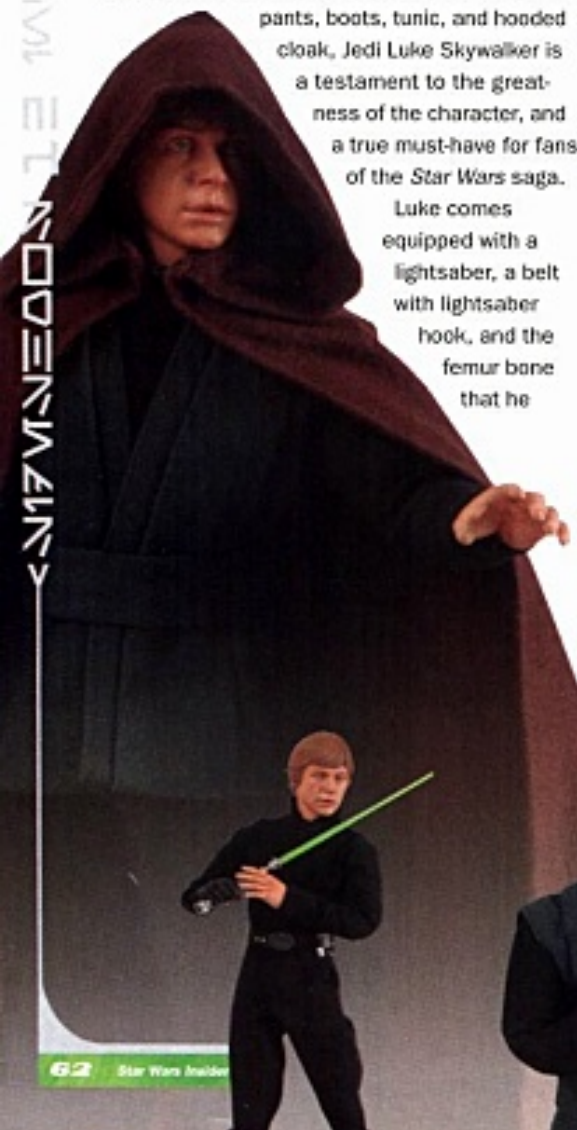
TRULY MORE THAN MEETS THE EYE!

We at *Star Wars Insider* have a confession to make. When we first heard about Hasbro's plan to produce a line of *Star Wars* Transformers, we were...well, skeptical. But when we saw images of the first wave, we were a little more intrigued. Now that we've gotten our hands on them, we're not only surprised by how well the concept works, but we can't for the life of us put these figures down!

Each *Star Wars* Transformer is actually a giant mechanized version of a favorite character, while the actual characters act as pilots and are included as micro figures. General Grievous changes his mech "suit" into his Wheel Bike, Obi-Wan Kenobi transforms his into a Jedi starfighter, the mechanized Luke Skywalker can morph into an X-wing fighter, and Darth Vader (below) can convert his mech into TIE Advanced, to crush any and all Rebel scum.



STAR WARS INSIDER





WAVE TWO. COMING IN!

And just when we had figured out how to transform General Grievous without referring to the instructions, Hasbro announced the next wave of the series, slated to hit shelves this spring. The mech version of Jedi-hero-turned-walking-abattoir, Anakin Skywalker (above top right), transforms into a Jedi starfighter and comes with lightsaber projectiles, while bounty hunter extraordinaire Boba Fett (above left) morphs into Slave I and will sport a missile-launching backpack and twin blaster pistols. The one we're most stoked about, though, is feral Jedi-scourge Darth Maul (above right), whose suit transforms into a Sith Infiltrator (the better to hunt Jedi with) and comes armed with launching lightsabers, which can be combined into a double-blade lightsaber (the better to slay Jedi with). Now if only Hasbro can pull off a Han Solo/Chewbacca/Millennium Falcon Triple Changer for Wave three....

HEROES AND VILLAINS

Disappointed that plans for a Lando Bust-Up were scrapped from the fifth wave? Well, chin up! Gentle Giants Studios has something even better for all you Lando lovers out there—a Lando Calrissian in Skiff Guard Disguise from *Return of the Jedi* mini bust (below left). Showcasing a brilliant sculpt and eye-popping paint job, only about 4,000 of these babies should be available for purchase.

Next up from Gentle Giant is a statue of Luke Skywalker atop his tauntaun from *The Empire Strikes Back* (below right), presumably mere moments before getting his unceremonious beat-down at the hands of a wampa. Limited to a production run of 4,000, the statue comes with a Hoth-inspired display base and will ship in March.

Finally, the 11-inch Darth Maul statue (below center) captures the fearsome presence of Darth Sidious' hate-driven apprentice from *The Phantom Menace*. Limited to 3,000 pieces, presented on a display base, and holding his dreaded dual-blade lightsaber at the ready, Maul stands ready to put the kibosh on any peace-loving, granola-noshing Jedi foolish enough to challenge his unwavering devotion to all things vengeful. Evil, this statue is.



**B**

STARWARS.COM HYPERSPACE

By Pablo Hidalgo and Bonnie Burton

Spinning the Jedi Wheel of Fate

PLUS, A TERROR-RIFIC AUDIOCAST

A SHIFT IN THE FORCE

The Set Diaries from the summer of 2003 described in detail the practical technology required to achieve the effect of a cruiser tumbling through space with ceilings and floors swapping places around the hapless characters. An enormous, well, hamster wheel housed the set. The set and camera spun on the wheel together, with the actors appearing to walk on walls and ceilings as the orientation changed. All of the revolving scenes were shot on Stage One.

Despite the effort that went into creating this effect, only a couple of shots in a single sequence ended up being used in the finished feature—the escape into the elevator shaft following the death of Dooku and the liberation of Chancellor Palpatine. The elevator scenes were shot on Thursday, July 31, 2003 with some elements of the interior shaft gathered on Wednesday, August 13, 2003.

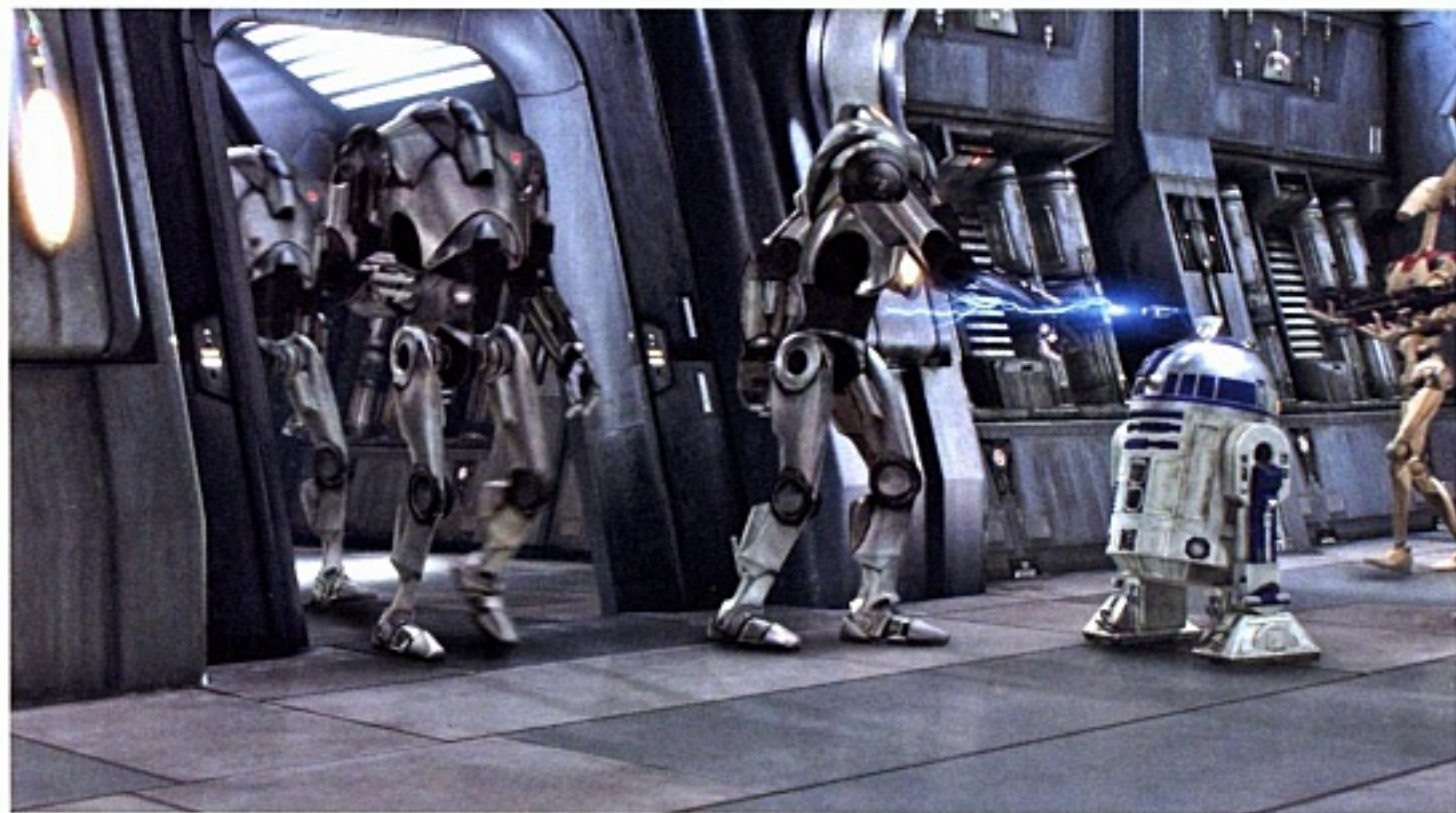
In the shooting script, the two Jedi and the Chancellor emerge from the canting elevator shaft and head toward the hangar bay. In scenes cut during the final edit, the bay is a chaotic mess, as the script describes: "It is extremely windy as bits and pieces are continually sucked into space. The hangar bay doors are closed, but great stresses are being exerted as the ship twists, re-entering the atmosphere of Coruscant."

With the bay tipped on its side, the trio must shimmy across a set of pipes spanning a precipitous drop (next page, below). Anakin affixes a precautionary tether to Palpatine using his handy utility belt. R2-D2 rejoins the group, rocketing up to their height and giving the Chancellor a boost during a particularly slippery moment. These pipe sequences were shot on Friday, August 22, 2003, with stunt doubles Nash Edgerton, Ben Cooke, and Bob Bowles playing

Kenobi, Skywalker, and Palpatine, respectively. They escape into an adjacent corridor but are suddenly snagged in a ray shield (next page, top).

Much of the ray shield sequence happens as seen in the finished movie but with one crucial difference. In the scripted version and the version first shot in Sydney, R2-D2 is with the fugitives. During editing, when the pipe-crossing was cut, there was no way for R2 to have rejoined the humans, requiring some replacement dialogue shots and the digital removal of the practical droid from the scene.

Those with keen eyes can spot the difference between the footage shot in Sydney on Tuesday, August 19, 2003 and the pick-ups shot in London on Wednesday, September 1, 2004. In the gap that spans more than a year, Hayden Christensen shed much of the bulk he put on during the summer of 2003. If you look closely, you'll





see that Anakin appears thinner for a couple of shots during this exchange.

Here's how the scene was originally scripted.

OBI-WAN: Wait a minute, how'd this happen? We're smarter than this.

ANAKIN: Apparently not, Master. This is the oldest trap in the book... Well, you're the leader, I was distracted.

OBI-WAN: Oh, so all of a sudden it's my fault.

ANAKIN: You're the Master, I'm just a hero.

OBI-WAN: I'm open to suggestions here.

PALPATINE: Why don't we let them take us to General Grievous? Perhaps with Count Dooku's demise, we can negotiate our release.

The Jedi then look at each other in disbelief at Palpatine's absurd suggestion. Anakin advises patience, but rather than noting that R2 will be by any minute (since the little droid is

with them), he notes that a droid patrol should be by to release the ray shields, and then they can wipe them out. "Security patrols are always those skinny useless battle droids," he says. Instead, eight destroyer droids, 16 super battle droids, and two bodyguard droids emerge (previous page)—time for plan B.

Next is the bridge, where the Jedi confront General Grievous. Of course, as scripted, this is the second time they've come face to face with the cyborg tyrant because they watched him kill Shaak Ti earlier. As a result, there's less dialogue and more action. The tumbling ship effect happens again, and the pilot orders everyone to magnetize. The battle droids would magnetize in place on the floor, so the Jedi would be on the ceiling, fighting the droids suspended above them.

The spectacular crash on Coruscant differs slightly in the shooting script as the fiery fragment of the *Invisible Hand* is flanked by a

Republic gunship carrying Mace Windu and several clone troopers. In the finished movie, Mace and the Chancellor greet each other on the Senate landing platform, but as originally scripted and shot, the meeting took place on the debris-strewn landing strip filled with the cooling wreckage of the cruiser. Anakin confesses to Count Dooku's demise, while Obi-Wan notes that the dangerous General Grievous is still at large.

Obi-Wan has an interesting line of dialogue in this scene, illuminating the concerns of the Jedi regarding the mysterious Sith. "What if Master Yoda's feelings are correct and Count Dooku was merely the apprentice to the Sith Lord?" he asks.

"That's a question only time will reveal," answers Mace. "A more interesting puzzle is General Grievous. He could have killed the Chancellor...but he didn't."

"My Jedi friends," offers Palpatine, "don't underestimate the deviousness of the Separatists. I fear this war is only one more step in a greater game."

Discussions about the Chancellor arise again shortly thereafter in a scene that was cut from the film but included among the DVD's deleted scenes. We have to jump forward a bit, after the Senate landing platform, after Grievous' arrival on Utapau, and after Anakin's nightmare and veranda scenes. In the finished movie, the next scene is set in Yoda's quarters as he counsels the troubled Anakin. This was added in pickups. The original plan for that space was much different.

In scene 56, Mace Windu, Yoda, and Obi-Wan Kenobi gather in Yoda's quarters. They each sit on what John Knoll describes as "wheels of



If it weren't for the Jedi "hanging" about, we'd swear this was the latest attraction at Six Flags.

cheese"—the thick disk pads that pass for furniture in the spartan Jedi décor.

"The scene of Yoda, Mace, and Obi-Wan was designed to show the concern they were having [over] the Chancellor's grab for power, and that there was a lot more intrigue going on with the Council over what was going on in the Senate," says George Lucas. Much of the dialogue in this scene was reworked to appear in the Jedi War Room scene, which was shot with Ki-Adi-Mundi instead of Obi-Wan. Mace voices his misgivings about the Chancellor with almost the same dialogue he uses in the war room.

"There is a shifting of the Force, all of us feel it. If the Chancellor is being influenced by the dark side, then this war may be a plot by the Sith to take over the Republic," says Obi-Wan in the script.

Interestingly, the trio of Jedi Masters does not take this before the Council, fearing they do not have enough proof. So it becomes a conspiracy among them to monitor the Chancellor's actions and reactions to the Grievous' capture. By clipping this scene and moving much of its dialogue to the scene showing Obi-Wan engaging Grievous, the moment gains immediacy. The audience is much more aware of the conflict coming to a head. But, by appearing so early, the scene takes on shades of plotting and treason as the Jedi are moving into a position to take over stewardship of the galaxy.

This scene was shot on July 21, 2003, in an all-bluescreen environment with only the seats as practical set and a slatted wall providing the noiresque shadows. The edited footage was turned over to ILM on Friday, October 31, 2003. The scene required extensive ILM work because the bluescreen was replaced with the miniature environment of Yoda's quarters and Yoda was animated into the scene. Despite all that work, the scene was cut in March of 2004.

But such hardships are easily weathered as the experience allowed the animation department to test out the new Yoda model. Even before Episode III sequences were turned over to Rob Coleman's team, he had them working with the new Yoda, replacing the puppet footage from Episode I with the new model as a test. Some of that test animation is also available on the DVD.

BEHIND THE HALLOWEEN AUDIOCAST

In October, Hyperspace AudioCast treated the Fan Club to a unique Halloween audio experience that included new dialogue from General Grievous as well as creepy sounds from the *Star Wars* saga. The voice of Grievous, Matthew Wood, specifically recorded these Halloween

lines for Hyperspace members to enjoy. Here's a closer look at how the project came about.

"Everyone in the group was intrigued by AudioCast possibilities and keeping an ear out for cool content," Lucas Online Production Coordinator Dennis VonGalle explains.

"But this really all revolved around Matt Wood's interest in 'dressing up' as Grievous. We knew then it was going to be a fun Halloween on *starwars.com*."

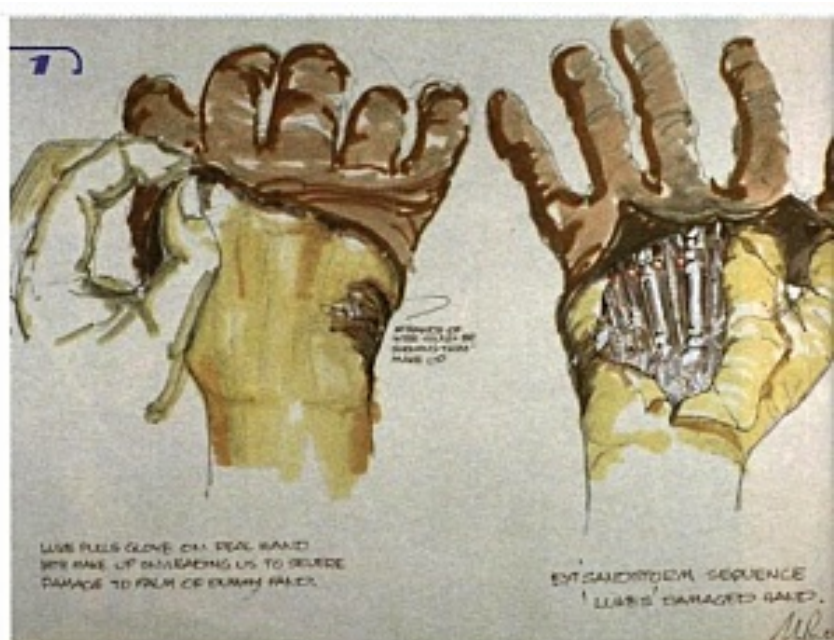
After recording special lines for the segment, VonGalle went to work combining the new Halloween dialogue with *Star Wars* sounds to create different audio "worlds" fans could explore.

"We've got a pretty expansive sound library from which to draw," VonGalle says. "The effects were gathered from a variety of sources, such as original Skywalker Sound raw effects, isolated split effects tracks from the films, and various LucasArts *Star Wars* video games. Plus, of course, we needed music from John Williams' scores."

"We wanted to wow the Fan Club members, so we decided to make the new Grievous dialog the centerpiece of a larger experience," VonGalle continues. "The individual worlds represented in the AudioCast contextualize the sound effects—the hope was that listeners immediately knew where they were in the *Star Wars* galaxy. Then, they could let their minds imagine what they were hearing looked like, the way mine did while I was working on it. Once the individual worlds were established, it seemed only fitting to place Grievous in his own environment; one which suited his charismatic demeanor."

The worlds the spooky AudioCast explores are The Jundland Wastes (Tatooine), Dagobah, Jabba's Palace (Tatooine), Mustafar, and Hoth, interspersed with a visit to Grievous' droid torture chamber.

"Halloween is my favorite holiday," Wood confesses. "I wanted to set up my own haunted house at home, but I have been so busy working that I had to settle for contributing to one over the Internet. I really liked the 'Time to abandon your treats' line because I really got to ham it up for that one. This is like a creepy travel show with Grievous as your guide." ☺



GALACTIC GALLERY

Faithful readers—you know what time it is! Time to check out more amazing never-before-seen artwork that helped shape the *Star Wars* galaxy.

With These Hands (1)

These Norman Reynolds illustrations show that the major damage to Luke's mechanical hand was originally going to be on his palm.

Dark Mustafarian (2)

Derek Thompson's concept illustration of a Mustafarian incorporates design elements from Darth Vader's suit.

Core Couture (3)

A moody Coruscant ensemble developed by Iain McCaig for Episode II

Cloud Rider (4)

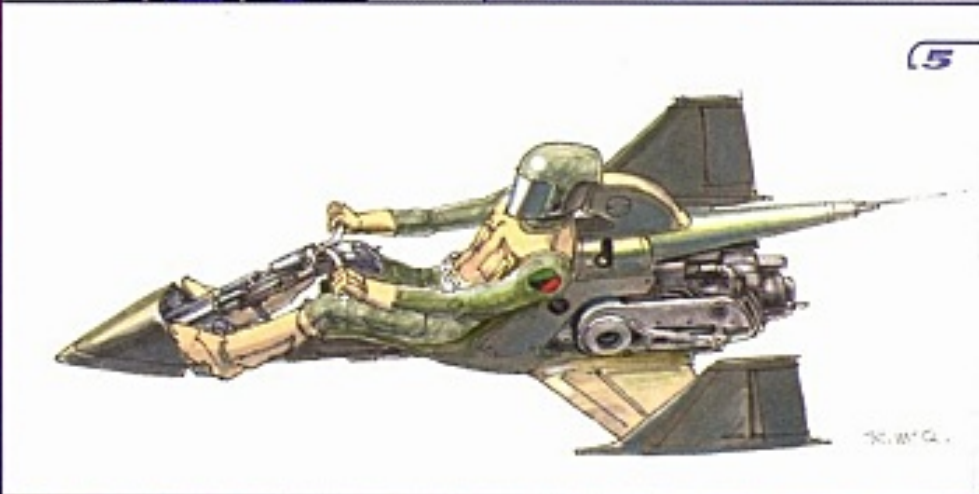
In early story development, the planet Bespin was to be home to a native species that rode flying whales through the skies. This illustration of one of them is by Ralph McQuarrie.

Retro Rocket (5)

The early Ralph McQuarrie concepts for the speeder bikes were more delicate, streamlined, and fanciful than the finished design.

Walker-Buster (6)

Ryan Church's painting captures the final moments of an AT-TE walker during the Battle of Geonosis.



VOL. 17

BANTHA TRACKS

BY THE FANS.
FOR THE FANS.BANTHA TRACKS
BEST OF THE YEAR

In the months that have passed since the last "Best of the Year" edition of *Bantha Tracks*, Star Wars fans have gone for quite a ride on the power of the Force. Since then, from about the time that the first teaser trailer for *Revenge of the Sith* appeared on screens in November 2004, fans have had a feast of Star Wars fun to enjoy.

Celebration III in Indianapolis, Indiana, brought more than 34,400 fans together from all over the world to celebrate the *Star Wars* saga for four full days and nights. Throughout the year, there were *Star Wars* festivals and presentations at San Diego Comic-Con International, at local conventions such as Dragon*Con and Wizard World Chicago, and at countless local *Star Wars* fan gatherings in cities and small towns around the world. The DVD release of *Revenge of the Sith* on November 1 generated no small number of celebrations as well, as fans queued up, many of them in costume, to get their copies of Episode III, and of *Star Wars: Battlefront II*. Darth Vader was the No. 1-selling costume for Halloween, and for the first time, fans could buy ready-made Princess Leia slave costumes for their dogs.

It was truly a year rich with *Star Wars*. But no matter how spectacular and enjoyable all the events were, no matter how long fans lined up, or how often they reveled in the saga, nothing could compare to seeing *Revenge of the Sith* on the big screen. We loved having one more "Summer of *Star Wars*," and didn't want it to end. We watched the final big-screen movie of the saga over and over again in theaters with friends,

many of whom shared *The Phantom Menace* and *Attack of the Clones* with us, too.

With both animated and live-action television in the works, plus more books, comics, toys, collectibles, fan festivals, and countless other reasons to enjoy *Star Wars* on the horizon, it's

certainly not the end. But it's time now to pause for a few heartbeats and celebrate this most memorable year of *Star Wars* the way it should be celebrated in *Bantha Tracks*—through the eyes, words, and camera lenses of all of us, the fans.



"For almost every fan out there, the highlight of 2005 was *Revenge Of The Sith*, and I was no exception," writes Dave Hildreth. "The excitement really started to kick in during November 2004, when I saw the teaser trailer. When I saw the release trailer I couldn't believe my eyes—adrenaline took over and I was on a high!"

Hildreth attended *Star Wars Celebration Day* in London, where fans were able to see all six movies of the saga in a theater in Leicester Square.

"The day was awesome," remembers Hildreth. "It was great to have been among other people who had the same love and passion for *Star Wars*. 2005, in my opinion, was truly *Star Wars*' golden year, and I must thank everyone who has anything to do with it, from George himself, to Hasbro for making the toys, to you at *Bantha Tracks*."



Kids and adults alike dressed up to wait for their copy of *Revenge of the Sith* on DVD in Sydney, Australia. Photo by Marco Nero.



Blake Gibson enjoyed Halloween as a clone in Spokane, Washington. Photo by Dad, Matt Gibson.



The initial wave of *Revenge of the Sith* merchandise went on sale on April 2, 2005. Kristin of the MEPA Fan Force hugs her new treasures during the Times Square Toys "R" Us event.



Mary Alice Ladd of New York City checks a selection of Pantone color swatches against the original movie costumes at the *Star Wars: Dressing a Galaxy* exhibit at the Fashion Institute of Design & Merchandising in Los Angeles. Ladd flew out to appear as Queen Amidala at the museum's gala premiere on September 10. Photo courtesy of Shawn Crosby.

Editor's Choice:

Best of 2005, Fan Art

Jose Sanchez describes himself as a *Star Wars* fan who also happens to be an artist. This striking work (right), titled "City Patrol," captures troopers making their rounds on lonely city streets that look like they were once bustling with life and activity.



Editor's Choice:

Best of 2005, Red Carpet

Karen Louie captured an Imperial interaction with the media (below) during the pre-red-carpet hours at the *Revenge of the Sith* charity premiere in San Francisco, California. *Star Wars* writer/director George Lucas was among the celebrities who attended the premiere.



Bands including Oranger, Fall Out Boy, MXPX, Reliant K, The Posies, and Anthrax enlisted the power of the Empire at their concerts in the fall of 2005. Lisa Pantaleo of Garrison Crida submitted these photos of the Garrison's appearance with MXPX and Reliant K at the Electric Factory, Oct. 30 in Philadelphia, Pennsylvania.



Editor's Choice:

Best of 2005, "Stuff On My Cat"

In the tradition of "Stuff on My Cat" websites and live journals, Jeff Gaddis of Westminster, California, sent *Bantha Tracks* this photo of his cat, Psycho Kitty. After Psycho Kitty had her kittens in the bedroom Gaddis shares with his brother, she stayed there to take care of them.

"We would set up our *Star Wars* board game (Epic Duels) action figures and she would knock them down so we couldn't play," writes Gaddis. "So one day we set them all over her and she surprisingly just sat there. I think she just wanted to play with us."



CELEBRATION III

Four full days of fun, plus a visit from George Lucas



Editor's Choice: Best of Celebration III, Posed

Celebration III offered fans many reasons to rejoice in the Star Wars franchise, but one of the outstanding causes for celebration was what must be the largest gathering of "Slave Leia" costumers ever assembled in one place. Fan boys (and some fan girls) must have thought they had walked into a dream one day in the Fan Fair Exhibit hall, when a dozen Slave Leias lined up for a group photo. This particular rancor keeper seems to have stumbled into Leia paradise. Photo thanks to Jamin Fite, who runs the Slave Leia costuming site www.leiasmetalbikini.com.



Editor's Choice: Best of Celebration III, Candid

Three spectacular Queen Amidala costumers line up at the Celebration III costume contest on Friday. Photo by Kathy van Beuningen

"The best Star Wars moment of 2005 was getting to see George Lucas at Celebration III. I can still feel how cold it was outside at 4:00 a.m., waiting to see him. Then there was the rush when he actually came on stage and started talking about Star Wars. I will never forget that moment for as long as I live."—Kristen Saunders, Bartlett, Tennessee



Photographer Joe McDonald captured the joy of costuming and performing with his portrait of a young Princess Leia competing in the kids' category of the costume contest.



Photo by Joe McDonald



A fan catches a quick nap before the show at Celebration III, after waking up all night to see George Lucas. Photo by James Lohr.



Enjoying the enthusiastic tide of fans, *Star Wars* prequel producer Rick McCallum signs autographs at Celebration III. Photo by Karen Louie.

"Star Wars Celebration III was the best Star Wars thing I ever went to, besides the Revenge of the Sith midnight showing! Rick McCallum's Star Wars Spectacular, George Lucas' panels, meeting Lucasfilm employees and other Star Wars fans! I hope there's a CIV, because if there is, I'm going to it!!!"—William Devereux



A fan tries his luck arm-wrestling the clone daddy himself, Jango Fett (Temuera Morrison) in the Celebration Autograph hall. Photo by Joe McDonald.



Fans who attended the opening ceremonies or the "Celebration at Celebration III" will not soon forget Celebrity Host Jay Leno singing "My, My This Here Anakin Guy," accompanied by the Menifee Jazz Ensemble and the entire audience. Photo by Joe McDonald.

THE WAY WE WERE

Mary Franklin

During a Christmas celebration in the late 1980s, long time *Star Wars* fan Mary Franklin opened up a package brimming with action figures.

"My mom, Ruth, is an antiques and collectibles hunter, and that year she found a Darth Vader action-figure case for me. She kept looking until she had more than filled it with loose *Star Wars* action figures," remembers Franklin, who is now the editor of *Bantha Tracks*. "I was in *Star Wars* heaven that Christmas, playing with my figures, which were thankfully all out of their boxes so I could tear right into it."

The image might be a bit blurry, but the enthusiasm in this picture shows through with the clearness of a lightsaber crystal.



EDITORIAL

The Best of My Star Wars Year

The past 12 months were amazing for all of us who consider ourselves Star Wars fans. As we look to the horizon to see what's coming to our galaxy in 2006, each of us will take with us our own memories from 2005. Here are the standout moments for me:

Celebration III

There's nothing quite like seeing more than 34,400 fellow fans come to your Star Wars party. OK, it certainly was not just "my" Star Wars party, but the culmination of hard work from hundreds, notably my boss, Steve Sansweet, and the talented folks at Gen Con LLC. I am super-charged whenever I remember the party atmosphere generated by the fans, who came from all over the world to share the four days of Star Wars together. I am proud that so many fans took a leadership role in the event, as volunteers, program coordinators, and entertainment leaders. And of course I am thrilled that George Lucas was able to come to the event, to top off a list of incredibly talented actors and crew wizards who helped make these four days the best Star Wars party ever.



Obi-Wan Kenobi

If you've read these editorials before, you've already deciphered that I'm a fanatical Han Solo fan. I've got to admit, however, that when the Episode III Obi-Wan Kenobi jumped into the middle of General Grievous' droids and said "Hello there," my heart drifted toward infidelity. Who knew a Jedi could be so sexy?



Employee Screening with George Lucas

One of the great perks of working for Lucasfilm, LucasArts, and Industrial Light & Magic is being able to attend employee screenings of the movies a short time before they are released to the general public. For our screening of *Revenge of the Sith*, I was extremely fortunate to be in the digital theater that George Lucas attended. After the movie was finished, there was a huge upwelling of emotion, a joyful standing ovation that said at the same time, "George, you really nailed it," "We are so proud to work here," and "That was a rocking movie!" George stood up and graciously thanked us. I would not have been anywhere else in the world.

Opening Night Screening With My "Star Wars Friends"

For years, I have held dear a group of Star Wars friends whom I met online in the mid-'90s. We have traveled from wherever we were living, from as far away as Germany, Guatemala, Alaska, and all points of the United States to view the Magic of Myth at the Smithsonian, the Special Editions, *The Phantom Menace*, and *Attack of the Clones* together. *Revenge of the Sith* was no exception,

with a huge group of us meeting in Las Vegas for the weekend. My Star Wars friends have been, and always will be, a high point of my year, any year.

Bantha Tracks

Truly, one of the very best parts of my job is editing and writing *Bantha Tracks*. Why? Because I get to receive mail from you, from readers around the world, of all ages, who are interested in every facet of Star Wars. So many of you are clever, talented, and funny, and your love of Star Wars inspires me every day of the week. I am proud to be part of this world, and consider myself incredibly lucky to be so. Get in Tracks!

Mary Franklin
Mary Franklin
Editor, *Bantha Tracks*



Bantha Tracks Submission Guidelines

Any original art, envelope art, comics, illustrations, news, stories, meeting information, or any materials voluntarily submitted becomes the property of Bantha Tracks. No compensation will be given for voluntary submissions, and there is no guarantee of publication. Submissions to Bantha Tracks will not be returned. Each submission must include the creator's name, age, contact information, date the work was created, and a statement that the work is original, created by the person submitting it, and that the person is a member of Hyperspace: The Official Star Wars Fan Club.

Please note how Bantha Tracks e-mail address! Send electronic files to banthatracks@starwars.com, or send your snail mail to Bantha Tracks, c/o Mary Franklin, P.O. Box 29901, San Francisco, CA 94112.

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#10

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PRESENTS TOSCHE STATION

The Ultimate Lucas Family Collection*

Price TBD

Eagle-eyed fans watching *Revenge of the Sith* noticed George Lucas' first-ever *Star Wars* movie cameo as the blue-faced Baron Papanoida waiting in the lobby of the Coruscant Opera House. What some may not realize, however, is that the entire Lucas family—Katie, Amanda, and Jett Lucas—also made brief appearances in the movie, immortalized now for the first time as Hasbro action figures!

This exclusive four-figure set includes three brand new sculpts available only at StarWarsShop. Included in the set are: Baron Papanoida (George Lucas), Chi Eekway (Katie Lucas), Terr Taneel (Amanda Lucas), and Zett Jukassa (Jett Lucas).

Collectors will recall how quickly the previous George Lucas action figure—Jorg Sacul—sold out when offered a few years ago. History is destined to repeat itself with this exclusive offering, which for the first time depicts Lucas as a character actually seen in a *Star Wars* movie. What's more, the entire set of Lucas family cameos is here, offered for the first and only time at StarWarsShop!

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*Images shown are prototypes and subject to change.

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COLLECTOR'S PICKS

#1



Name: Jon and Brian
Job: StarWarsShop Merchandise Buyers

Collecting Star Wars since: 2004 (Once we immersed ourselves in the world of Star Wars collectibles, we realized that Star Wars is life, the rest is details).

Favorite area of collecting: We both agree that anything interactive is the most fun for us.

Favorite Star Wars collectible: Brian's favorite collectibles are the dog costumes. He likes to take his dogs in costume to a lake as entertainment for all the kids. Jon likes to duel with his friends. They all have FX lightsabers from Master Replicas. Jon says, "The duels are especially cool at night when the vibrant blades really stand out."



#2



#1 6-Piece Shot Glass Set \$36.99

"Whether entertaining or just bragging about our collections, we both agreed these add fun and character to all occasions. We think we will need to take these up to the mountain slopes to celebrate ski season in style." ☆

#2 Vader Hockey Jersey \$109.99

One of Brian's favorites: "I had the pleasure of helping design this hockey jersey. I turn a lot of heads when I walk through the stadium wearing this unique sportswear." ☆

#3 Limited Edition Boba Fett Blue

M&M Resin Sculpted Figure \$44.99

Jon cannot stop raving about how much fun the M-Pire is: "My friends and I were crazy about the dark side of chocolate M&Ms. When the Boba Fett Blue M&M figure came out, I knew I had to have it. It is a priceless portrayal of the bounty hunter whose name and mystique everyone knows." ☺

#4 Kotobukiya Darth Maul Kit \$99.99

"One of our favorite villains is brilliantly captured in this piece. We both feel like we have a little bit of Maul in each of us."

#5 Replica FX Lightsabers \$119.00 each.

"The value of these lightsabers is amazing—the collectible quality hilts coupled with the great sound effects make these timeless. Not to mention some of the unforgettable battles we have had in the office."

#3



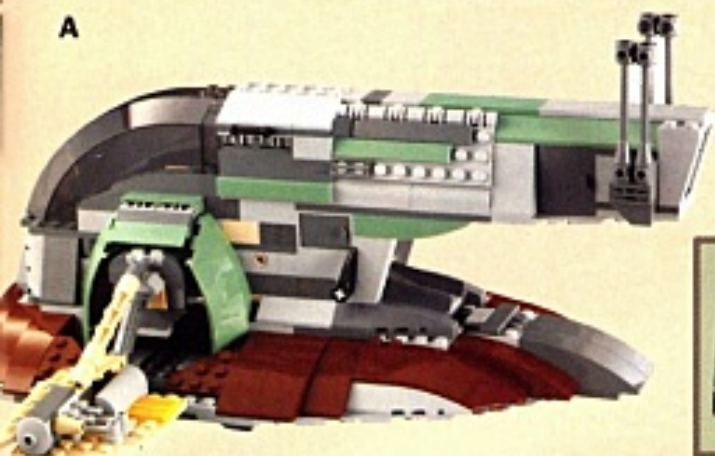
#4



#5



WHAT'S New



A LEGO Slave I with Bounty Hunter Figures \$49.99

With 537 LEGO pieces and four figures (two are brand new Bounty hunter figures), this is a must-have for everyone!

B Boba Fett 8-inch Collector Plate \$39.99

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B Ewoks and Droids Set of Three DVDs \$39.99
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C R2-D2 and C-3PO Episode III Standee \$29.99
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D C-3PO Giant PEZ \$24.99
The 12-inch giant C-3PO PEZ holds up to 12 full packs of PEZ candy and includes electronic sounds.



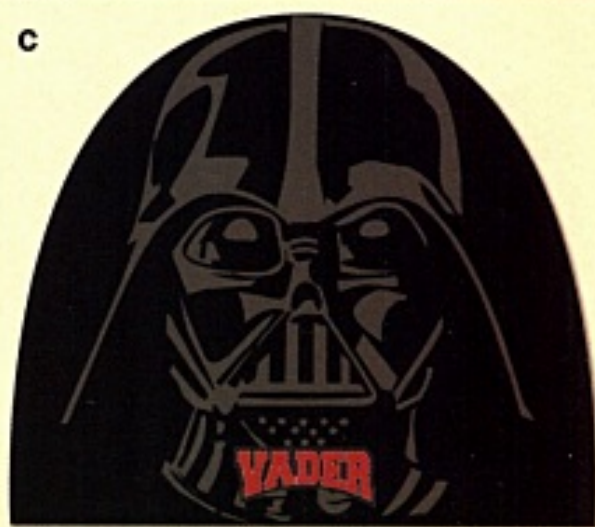
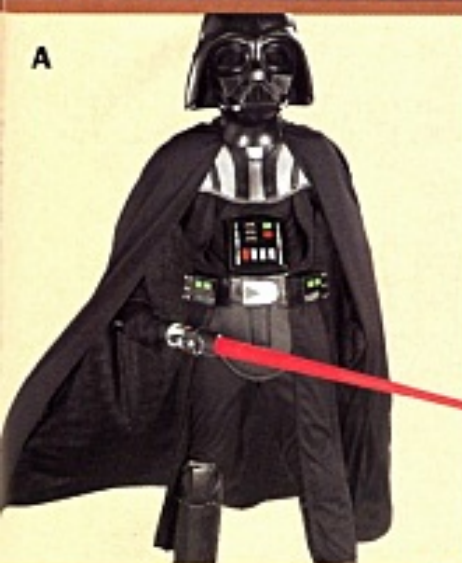
E Remote Control R4-P17 3 1/4-inch Action Figure \$19.99
Tomy's second remote controlled action figure is available as Obi-Wan's droid R4-P17. ☆

F LEGO Jedi Starfighter & Vulture Droid \$19.99 each.
The Separatist vulture droids engage in a fierce space battle against Anakin in his Jedi starfighter.

G R2-D2 & C-3PO Lunchbox \$14.99
This collectible plastic lunchbox by Thermos features both R2-D2 and C-3PO.

H R2-D2 Ceramic Cookie Jar \$59.99
For the first time since 1978, R2-D2 is once again available as a cookie jar! ☆



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 Deluxe Darth Vader costume includes half-helmet, cape, jumpsuit, and molded armor.
- B Star Wars: Empire at War \$49.95**
 Control the fate of the galaxy in the all-new Star Wars real-time strategy (RTS) game. (for PC only)
- C Darth Vader Beanie Cap \$12.99**
 Stay warm while looking cool in this black beanie with Vader helmet and Star Wars label.
- D Anakin Black Chrome Mini Replica Lightsaber \$35.00**
 This exclusive mini replica lightsaber rounds out the collectible black chrome series.

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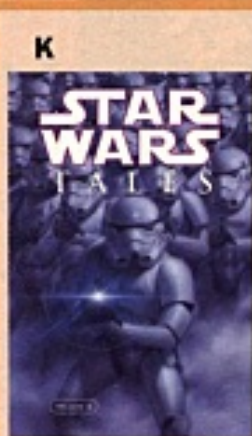
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J



K



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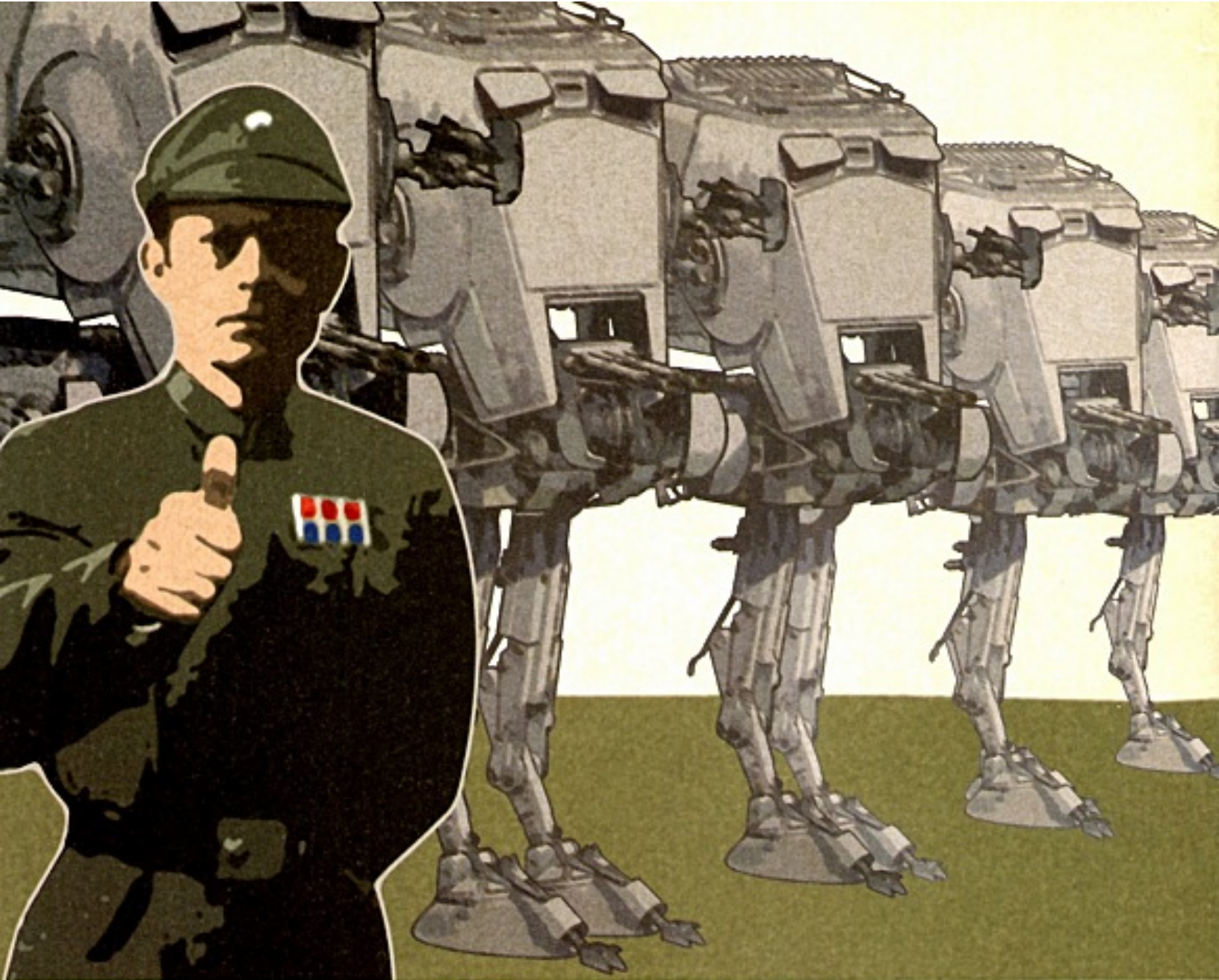
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